# The School Arts Book

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# AN EXPERIMENT IN PICTURE STUDY

THE topic "Picture Study" which occurs in most courses in drawing, deserves all the prominence that is now given to it. The majority of people want to be able to appreciate and enjoy works of art. Intelligent enjoyment of art is seldom gained except through special study definitely planned to accomplish that end. To determine what lines that study should follow has been the purpose of much discussion and experimentation.

One method, perhaps the method of least value in elementary schools, is to analyze pictures in order to discover centers of interest, balance of masses, leading lines, etc. This is helpful to adults as a study of one phase of the painter's way of doing things, but unless presented with clear understanding of its relative value it is likely to fail to develop a sincere enjoyment of pictures.

Another method is to show pictures to the children and encourage them to talk about what they see and enjoy. Incidentally, stories of the artist, the times in which he lived and the things he chose to paint are presented to add historical interests and associations to the pictures. This way gives pleasant acquaintance with works of art and awakens oftentimes a sincere liking for them.

If one allowed his judgment to be based upon the written papers which are sometimes asked for after lessons in picture study, he might be led to doubt some aspects of this method, but perhaps the fault is not in the method but in asking too soon that children make a statement in definite terms of language, regarding matters of feeling.

Perhaps instructors who wish to awaken in their pupils true enjoyment of pictures, an enjoyment that is not a passing

preference but an abiding pleasure, might find helpful suggestions from considering carefully the familiar statement that one gets from a picture only what he brings to it. It may follow that preparation for seeing the picture should be made before the picture is presented, in order that the children may have something of value to bring to it, and that the teacher's explanations may be unnecessary at the time. It is possible that such enjoyment of art as we wish our pupils to possess can come only when they have been previously interested in the subject which the artist portrays, so when they come to it they come to something which they themselves have tried to express even though crudely and which they rejoice to see set forth skilfully.

The following experiment was tried, with a large number of children in Boston in the sixth, seventh and eighth years of school, in order to observe the results of giving the children experiences which should prepare them to see the pictures which were to be studied.

Twilight was selected as a topic for special observation. The children were encouraged to gather pictures of twilight from magazine illustrations, photographs and other sources. They were led to observe twilight effects out of doors. The results of these observations were rendered definite by means of notes made with water color. The colors of the sky, clouds, trees and buildings on different evenings were recorded. The children noted whether the buildings seen against the sunset sky appeared in their local color or were flooded with the golden glow, or contrasted with it by appearing to be complementary in hue. The children were enthusiastic in their descriptions of twilight effects and made many sketches some of which were crude in color while many were soft and delicate.

The next steps in the experiment were made possible by the cordial coöperation of the Museum of Fine Arts which reproduced

in half tone several of its pictures, some of which represented twilight, and made these reproductions available for the schools at cost. About 1600 of these were bought by the teachers and distributed to the pupils. Each child made two or three simple copies in pencil of the Museum picture given him, reproducing the effect as well as possible by this means. He then experimented by adding to these pencil sketches, the different schemes of twilight color which he had recorded. He thus gained intimate acquaintance with an excellent black and white composition and added to this the color, an element which was the result of his own observation.

After this many of the children wished to visit the Museum in order that they might see the original picture. Those who had opportunity to do so, when they saw for the first time the painting with the composition of which they were already familiar, viewed it with particular attention to see what colors had been used by the artist and how his scheme compared with their own. Usually an art museum appears to a child to be something like a panorama. The previous study of a particular topic, however, served to isolate a few pictures from the mass and make them objects of special attraction. The children felt a fellowship of interest and effort between themselves and the artist.

Even those who did not visit the Museum gained much enjoyment of twilight effects in nature and of descriptions of them in literature.

One principal wrote as follows:

You will be as pleased as I was myself when I tell you that two of my boys, evidently inspired by our collection of twilight pictures and without any suggestion on my part, brought me two poems bearing upon the theme we were studying in our drawing. One brought in a clipping from a newspaper which told of the ending of the day with the fading of the sunset colors, the night, and the dawning of another day making application to the closing of a human life in this world and its subsequent awakening in eternity. The

other, with the air of a discoverer, laid upon my desk Tennyson's "Sweet and Low," Wind of the Western Sea.

I read these to the class with simply an acknowledgment of the source from which I had obtained them. I was not surprised when boy No. 3 laid Gray's Elegy before me, a day later. I plan to have the class learn this while the strong sidelight of their picture study is still shining upon it and I see the possibility of other work within the outline for Reading, in correlation with Drawing.

The possibility of developing other topics in a similar manner is evident. To each great artist some phase of nature has made a particular appeal and it becomes his field for study and interpretation. Perhaps the best way to develop the fullest enjoyment and appreciation of his work is to awaken interests similar to those which inspired his art and to encourage efforts at expression, however crude, of the same thing.

#### WALTER SARGENT

School of Education University of Chicago



NAT. L. BERRY

# THE HOME BEAUTIFUL

A SUPERINTENDENT once called a series of meetings for teachers of the three upper grades, to consider the different subjects required by the course of study. As each came up for discussion he asked the following questions: (1) Why do you teach this subject? (2) What ought you to reasonably expect your pupils to be able to do when they enter your room? (3) How can you make this subject more vitally a part of the practical, daily life of the individual boy or girl? Geography and all the other cousins of the three R's were duly discussed but for some reason Drawing, Manual Training and Music were not considered in these meetings. Now the questions had elicited a mine of helpful comment and suggestion and I determined to hold a little private inquisition, in which at least one of the unbidden guests should hold first place, namely, Drawing.

Leaving for a time the answer to the first question, I proceeded to the second, What ought I to expect of an Eighth Grade? Was I too exacting when I looked for some ability in drawing form; a working knowledge of such principles of foreshortening and perspective as are required in nature drawings and land-scape work; a certain sense of proportion and relative size in sketching from life and from objects in still life; a feeling for color harmonies and a fair amount of skill in manipulating water colors; together with a familiarity with the terms balance, rhythm and harmony when applied to the intelligent working out of a design?

Perhaps I expected too much,—at any rate this is what I discovered. A small fraction of each class has some ability in drawing. To these children the lesson is a delight and their power to see, feel, and express increases perceptibly week by week. The promise of the Good Book "To him that hath shall be given" surely holds true here. But what of the rest? To them a line is a line—any line will do—and the blacker the better! They care not for symmetry nor does the matter of relative size

enter into their calculations; color has no charm unless it embodies the artistic ideals of the American Indians; and a design means a collection of the most dissimilar "spots" the imagination can conceive it possible to place in immediate proximity! To this large majority the drawing lesson is a period to be lived through with as little friction as possible and happy the child who escapes having to "stay" for drawing!

So much for the actual lesson period—now what of its application to the child's everyday needs? Again let me report what I find, not what I should like to see. We teach color harmonies carefully—dominant, analogous and even perfected—and yet Mary comes to school resplendent in brown stockings, blue skirt, pink waist and horror of horrors! a crimson bow adorning her flaming braids. James reports that "We are having our front hall papered with a dandy design—a green landscape with some sheep and a pink and blue mountain in back of 'em!" It only needs quiet little Jennie's assurance that "There's some lovely red and green tumblers up to the Ten Cent Store," to make us feel with the Preacher that "All is vanity!"

Without further citing of illustrations I set myself to answering the following: How can I carry the drawing lessons into the very homes of these children—tenement houses, many of them with very little to recommend them except nearness to father's place of employment? Can the boy whose father and mother work in the factory, and who is left to the tender mercies of the street corner during the after-school hours, really get something from the drawing that will reach ever so little toward bettering the meager furnishings of his home? Can drawing and manual work be so associated that the lesson of the former worked out in the latter, will furnish interesting and helpful employment for spare time before and after school?

I think these things can be accomplished and the answering of that question opened up a vista of new possibilities to a class of thirty boys and ten girls—a class of hitherto "incorrigibles" in the drawing lesson. By judicious correlation with other work they came to see that drawing has a place in the average man or woman's life; and that careful planning, and right use of foundation principles, brought actual results. Their ideas of harmony, design, suitability to use and relative values underwent simply marvelous changes.

We made the Home Beautiful our central thought for the year. With the consent of the principal the morning exercises were shortened and a ten-minute period for discussion gained. Work in English, Arithmetic, Geography, Hygiene, Reading and other subjects, was made to contribute directly to the House in every possible way.

One corner of the schoolroom soon became "THE WORK-SHOP." A stencilled sign proclaimed that fact and beneath it a lettered motto announced

#### OUR AIM

TO LEARN TO WORK WITH OUR HANDS; TO LIKE SIMPLE, USEFUL FURNISHINGS; TO CHOOSE QUIET, RESTFUL COLORS; AND TO MAKE THE WORK WE DO AT SCHOOL HELP US TO ENJOY OUR HOMES MORE.

A long table with a plain deal top made a capital bench while a large wooden box beneath it provided storage room for our lumber. The equipment was very simple: a hand jig-saw, hammer, file, jack-knife, tacks, small nails and brads, a can of glue, and pieces of coarse and fine sandpaper. Our equipment is shown in illustration 1.



The House itself was composed of three wooden boxes—the kind in which Uneeda biscuits are shipped. These were arranged as may be seen in illustration 2. When partitioned off these formed six rooms. Openings for the windows and doors were determined upon, sawed out, and the boxes nailed firmly together. The outside was finished with cardboard



shingles, window casings and trimmings of thin strips of wood were added, while a pitch roof and realistic chimney gave the miniature dwelling a very serviceable exterior.

One group of boys did the papering of all the rooms, and set panes of real glass in each window by means of tacks and paper pasted firmly to the edges; the committee on shingling learned to "break joints" and did a very creditable piece of work; while still another group stained the floors and painted the ceilings and the exterior.

From a furniture company of Boston, I secured about a hundred sheets of fine illustrations of pieces of furniture-each piece on a separate sheet. A boy would choose the one he wished to work on, and after consulting me as to specifications for size, etc., he got out his stock and went to work. The stock was cigar-box wood, soaked to remove labels, dried under a heavy weight and sandpapered smooth. One boy who was familiar with a jig-saw showed the others how to use it and I was interested to learn that no less than eleven boys bought jig-saws to use at home, or received them as gifts from parents. A half-pint bottle each of red, green and brown stain enabled the youthful cabinet makers to produce quite pleasing imitations of oak, mahogany and walnut furniture. They even became critical of good workmanship and when one boy made a kitchen table and the legs proved unsteady several others came to me privately and begged to be allowed to make it over because "it didn't look right."

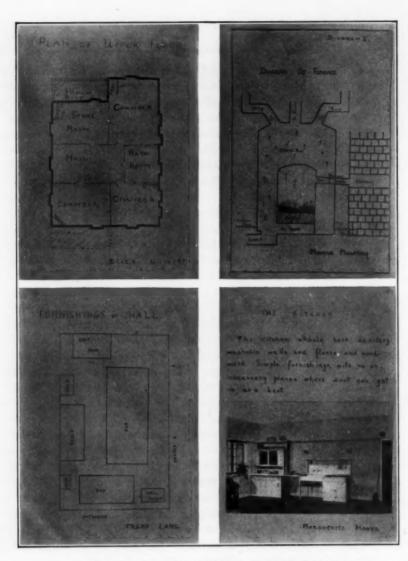
The girls were not idle while the boys made furniture. They wove rugs, hemmed curtains, stencilled portières, made sofa cushions, bed clothes, and table scarfs, and upholstered chairs and couches. One girl evolved a tiny hassock—and persevered through several unsuccessful attempts. Another made two tiny plaster of Paris plaques, one adorned with a head of Franklin, for the living-

room, the other with a child and kitten, for the bedroom. These, made entirely at the children's own suggestion, are two instances only of many examples of original ideas successfully worked out.

Interesting as the manual work connected with the House proved to be, the line of correlated work carried along at the same time, I deem much more important. In the ten-minute talks we discussed many things bearing on the work. This became the basis for written language during the English periods. The four best papers on each subject were saved and bound into booklets which contained work done by each pupil in the room. (See page 110.) These four booklets were the pride of the class and great was the effort to produce papers entitled to a place in them. In the Table of Correlations appended it will be seen how nearly all subjects became directly contributory to this end.

But Drawing was the subject which benefited most, though all work became better as a result. In the Fall each child tried to get the best flower drawing so that a tiny panel could be made to adorn the House. The landscape work was much better and quite Corot-like trees gladdened my eyes instead of the hard, metallic edges of former years. The painting which received the most votes was given a brown mat, passe-partouted with gold paper and made an artistic addition to the hall. Printing improved and became a means to an end-that the good workman might print the motto or letter the sign. In design the same gratifying results were to be seen and the most pleasing ones were stencilled on curtains, cushions and hangings. I might go right through the topics taught month by month in drawing and not one but what would show a gain in comprehensive treatment, a more intelligent working out of principles and a great deal more interest in the lesson itself.

The following table is intended to show some lines that might be followed—but subject to change as conditions in indi-



Four pages from one of the booklets on The Home Beautiful.

vidual cases might seem to warrant. The work extended over a period of seven months; with September given to general planning, December devoted to gift making, and no work carried on in June as school closes then and time for such work is necessarily shortened.

# THE HOME BEAUTIFUL—TABLE OF CORRELATION

#### SEPTEMBER-GENERAL WORK

#### Manual Work

#### BOYS

Put in partitions; Cut openings for windows, doors; Shingle outside; Insert panesof glass; Paper walls; Paint outside; Make platform for porch.

#### GIRLS

Bring in samples of Wall papers; Linoleums, Oil cloth, Matting, Burlap.

#### BOTH

Collect pictures of interiors; Arrange sheets of color harmonies; Stencil sign; Print Aim or Motto.

#### Drawing

PRINTING

Plain lettering; Monastic Text.

#### NATURE DRAWING

Fall flowers: In neutral values; In color values. Simple drawing of Plans; Study of blue prints and builder's plans.

#### Course of Study

#### I ENGLISH

Oral; Written.

(a) House in general: Location; Arrangement of rooms; Cellar. Heating: Furnace, Steam.

(b) Floors. Materials used —Coverings: Carpets, Rugs, Matting, Linoleum. Sanitary reasons for each.

(c) Walls. Coverings. Why used? Kinds: Paper Burlap, Wooden panelling Choice of Paper.

#### II ARITHMETIC

Review Work: Measurements, Carpeting, Papering.

#### III HISTORY

Compare modern dwelling with houses of Pilgrims, Dutch, Virginians.

#### IV HYGIENE

Sanitary plumbing; Arrangement of Cellar; Ventilating and Heating Apparatus.

# TABLE OF CORRELATION—Continued OCTOBER—THE HALL

| Manual Work   | Drawing  | Course of Study   |
|---|--|---|
| BOYS  Make Table, Chairs, Coat- Rack, Tabouret.  GIRLS  Make Curtains, Rugs, Table Cover.  BOTH  Passepartout landscape; Collect pictures of furni- ture; Stencil design for table cover. | NATURE DRAWING<br>Fruit (in color)<br>LANDSCAPE<br>Harvest Scene<br>COLOR HARMONY<br>Dominant. | I ENGLISH Oral; Written. Hall: Entrance to home should be dignified, restful. Furniture: Simple lines; Suitability to use; Different styles—Mission, Colonial. Hall Furniture: Rugs, Table and glass, Coat Rack, Chair, Pictures, Tabourer and Fern. Letter Writing: Requests for furniture catalogues; Order for rug, chair, picture, etc. |
|   |  | II GEOGRAPHY Wood (Material for floors.) Kinds: Hard; Soft. Regions: Relative value to man. Centers for Ship- ping; Furniture Making.  III HISTORY Baronial Halls; Halls of Libraries and PublicBuild- ings; Coats of Arms.   |

# NOVEMBER-THE LIVING ROOM

| Manual Work  | Drawing                     | Course of Study  |  |  |
|--|-----------------------------|--|--|--|
| BOYS Make Table, Morris Chair, Rocker, Couch, Two Straight Chairs, Book Case, Plant Stand. | LANDSCAPE WORK (Concluded). | I ENGLISH Oral; Written. Living Room: Central gathering place; Should be restful, well-lighted room. |  |  |

# TABLE OF CORRELATION-Continued

# NOVEMBER-THE LIVING ROOM-Continued

| Manual Work  | Drawing   | Course of Study  |
|--|---|--|
| GIRLS Make Rugs, Cushions, Stand Cover, Curtains, Portières, Basket-cover for flower pot, Passepartout Motto, Fall flower. | THANKSGIVING WORK Print Motto. COLOR HARMONY Analogous. | Use topics along same lines as for Hall.  Additional Topic  William Morris: Life; Work. Test of furniture: Is it useful? Is it beautiful?  II GEOGRAPHY  Wool (material for rug); Sheep raising; Regions; Chief Centers; Manufacture into Cloth; U. S. Annual Export, Import; Chart of Wool Products.  III NATURE STUDY  House Plants—(a) Needs: Soil, Moisture, Sunlight, Care; (b) Kinds suitable for home; (c) Enemies, means of exterminating. |

# JANUARY-THE KITCHEN

| Manual Work  | Drawing  | Course of Study  |
|--|--|--|
| BOYS  Make Table, Chair or Settle, Shelf, Sink (wooden one).  GIRLS  Make Curtains, Rug (braided of raffia); Cover floor with oil-cloth.  BOTH  Collect pictures of kitchen interiors and utensils, etc. Make chart of oil-cloth and linoleum designs. | OBJECT DRAWING Interesting group of familiar utensils and objects seen in kitchen. PRINTING Work out problem of Grocer's List giv- ing careful atten- tion to proper ar- rangement and spacing, etc. | I ENGLISH Oral, Written. Kitchen: Place where food is prepared; Should be light, !srge, convenient. Use topics as in Hall.  II GEOGRAPHY Iron (Material of Stove); World Regions; Mining; Ore Transportation, Smelt- ing; Centers; Manufac- tures of Iron (Chart); U. S. annual output; Coun- tries to which we export it. |

# TABLE OF CORRELATION-Continued

### JANUARY-THE KITCHEN-Continued

| Drawing  | Course of Study  |
|--|--|
| COLOR HARMONY<br>Review of Dominant,<br>Analogous. | Comparison of needs of primitive man with those of ordinary family as to kinds, quanity, cooking of food.  IV HYGIENE Foods: Kinds in common use; Relative value to body; Adulteration and how to avoid it; Pure Food Laws |
|  | COLOR HARMONY<br>Review of Dominant,   |

# FEBRUARY-THE DINING ROOM

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#### BOYS

Make Table, 3 Plain Chairs, 1 Arm Chair, Side-board, Cupboard.

#### GIRLS

Make Rug, Curtains, Portières, Table cloth, Scarfs.

#### BOTH

Stencil designs suitable to use in dining room. Make chart of dining room furnishings. Passepartout: Drawing of fruit, Perry Picture of game birds, Motto, Object Drawing.

#### Drawing

# OBJECT DRAWING (Concluded).

Studies of groups suitable for use in dining room. Pitcher, tumbler, lemon, teapot, cup and saucer.

#### DESIGN

Basic principles;
Good and bad designs. Emphasize: Center; Harmony of units.
Work out simple design suitable for

border on portière.

# Course of Study

# I ENGLISH

Oral, Written.

Dining Room: Place for privacy; Used for eating; Should be large enough for comfortable serving. Same topics as in Hall.

#### II GEOGRAPHY

Flax (material for tablecloth); World Regions; Cultivation; Preparation of fiber; Products obtained; Chart; Centers; U. S. annual import; Countries from which flax comes.

#### III HYGIENE

Teeth: Kinds; Structure; Uses; Care; Mastication; Best time to eat; Avoid over-eating, fast eating, eating between meals.

# TABLE OF CORRELATION-Continued

#### MARCH-BED CHAMBER

#### Manual Work

#### BOYS

Make Bed, Dressing Table, Rocking Chair, Straight Chair, Bureau, Mirror Frame, Commode.

#### GIRLS

Make Rugs, Mattress, Bed Clothes, Bureau Covers, Curtains, Portières.

#### BOTH

Stencil Bed Cover, Curtains, Portières.

Passepartout small Perry Picture, Pose Drawing, Spring Flowers. Tones of gray, brown, black.

#### Drawing

#### DESIGN (Concluded).

Design suitable for corner and border of table or bed cover. Emphasize principle of Bi-symmetry.

#### STENCIL

Method of preparing; Process of applying.

#### I ENGLISH Oral, Written.

Chamber: Place for retirement; should be restful, airy, sunny. Same topics as in Hall.

Course of Study

#### II GEOGRAPHY

Cotton (material for bedding); Plant: Cultivation, Fibers; Manufacture; Centers; Products obtained; Chart; U. S. annual output.

#### III HISTORY

Life on Virginia Plantation; Slavery; Eli Whitney.

#### IV HYGIENE

Sleep; Nervous System; Time for; Need of; Number of hours of;

Ventilation of sleeping room: At night; During Day; Care of Bedding.

#### APRIL-THE DEN

#### Manual Work

#### BOYS

Make Couch (leather covered), Rocking Chair, Foot rest, Book Case.

#### GIRLS

Make Curtains, Rugs, Couch and Table Covers, Cushions, Waste Basket.

#### Drawing

#### LIFE DRAWING

Study of 1, Animals in Motion: Cat, Dog, Bird. 2, Children in Motion: Walking, Running, Playing Games. Emphasize Proportion, Action.

#### Course of Study

#### I ENGLISH

Oral, Written.

Den: Used as place to entertain guest and not disturb family in living-room; Replaces old-time "parlour"; Suggests cozy comfort; contains more ornaments than main rooms; usually smaller in size. Same topics as in Hall.

# TABLE OF CORRELATION-Concluded

#### APRIL-THE DEN-Continued

| Manual Work  | Drawing  | Course of Study  |  |  |  |
|--|--|--|--|--|--|
| BOTH  Passepartout Pose Drawing,  Perry Pictures, Poster  Picture.   | Quick sketches of<br>single figures.<br>Best sketches re-<br>produced in water<br>color as poster<br>pictures.   | II GEOGRAPHY Leather (material for couch covering): World Region; Tanning Industry; Things made of Leather; (Chart); Other Products—Beef: (Canning Industry); Glue; horn, bone, hair, uses; Phosphates; Centers for Shipping; U. S. annual output. |  |  |  |
|  | MAY-THE PORCH  |  |  |  |  |
| Manual Work  | Drawing  | Course of Study  |  |  |  |
| HOYS  Make Chairs, Small Table, Small Stand for fern, Splint Porch-screen.  GIRLS  Make Canvas Hammock, Cushions, Rug, (Square or natural colored burlap).  BOTH  Collect pictures of Artistic Porches; Stencil pillow covers; Stencil burlap rug. | NATURE DRAWING Spring Flowers: Emphasize Pleas- ing grouping; De- tails of growth; Delicate tinting. FLOWER ARRANGEMENT 1. Suitable recepta- cles; 2, Artistic grouping; 3, Har- monious setting; Emphasize; One kind in group. Use of leaves as part of decoration. | I ENGLISH Oral, Written. The Porch: Relative value of covered and uncovered Porches; Used as outer sitting room; Place where guest gets first impression of home; Care of Floor; Screening from sun, in- sect, inquisitive eyes.                   |  |  |  |

Many children, especially those of foreign parentage, are forced by home conditions to leave school during the Eighth grade. Drawing, when taught abstractly, does not appeal to them but when it is closely connected with the daily home life they learn lessons such as the following: The choosing of simple lines in furniture; the consideration of use and beauty instead of mere showy useless ornamentation; a better taste in colors; a sense of the value of labor; and a delight in increasing power to do the things their active minds conceive. Also, they unconsciously absorb ethical lessons such as mutual helpfulness, patience, perseverance, exactness, generosity (giving of time and attention and service) and the insensible uplift of high ideals.

At the end of the year the class decided to present the miniature Home Beautiful to the little folks in Grade 1. As the little brothers and sisters of these Eighth grade boys and girls enter the primary room with what pride will they hear, "You look and see the rug I wove;" "I made some of that furniture;" or "I worked almost a week making the parts of that bed fit together!"

Going back now to my first question "Why do I teach drawing?" Is not the answer plain? Is it not to give the Eighth grade pupil an incentive to higher ideals in the home life; to teach such a love for harmony in color, line and arrangement that the inartistic, the ugly, shall slowly but surely perish from the face of the earth; to awaken a realization that underlying principles must be mastered and intelligently applied before work can result in anything worth while; and lastly to lead my children and myself to realize anew that sweet old truth, "It is more blessed to give than to receive?"

LOUISE K. MORSS

Massachusetts Normal Model School
Hyannis, Mass.

# POTTERY CRAFT IN SCHOOL

1

### EQUIPMENT

THE essentials of equipment necessary to any craft are in the beginning very few. It is best to start with a rather modest plant, one composed of tools and furniture needed for typical exercises, and thoroughly learn their possibilities. Afterward, special tools, conveniences and more ample provision can be secured. The reason for this conservative beginning is that at first one ought to bend every energy toward the mastery of fundamental problems and a varied and sympathetic acquaintance with the material of a given craft. One should know how to do things with simple tools. Too many aids and elaborate equipment are confusing to children and teach them to depend upon tools and machines for work which ought to be accomplished first hand. It should be the aim of every teacher to lay bare the simple processes of a given craft and teach them in proper relation without the many variations and refinements known to the skilled artist. The equipment for pottery work need not be elaborate, but it should be good, that is permanent, the kind which will last.

The Room. Given any well lighted, well ventilated room with running water; one needs (a) enough plain tables to accommodate the class, (b) a closed closet with shelving to hold unfinished work and keep it moist, and (c) shelving, preferably, inclosed to hold finished pieces.

It is only necessary that the tables be strong, with unvarnished tops. Common kitchen tables are excellent. If one can afford it, the table may be especially made in substantial fashion, either mortised or fitted with draw bolts, and having the top well secured so it will not warp. This top should be quite thick. It is wet a good deal of the time. A square table

is most convenient in form. It may have an opening cut in the center to receive a shallow pan which will be found very convenient to hold bits of clay, tools, etc., during the lesson.

The table suggested, Fig. 1, will accommodate four pupils.

It occupies less room per pupil than individual tables or modeling stands, and is not so unwieldy and awkward as a single long table for the whole class. The top should



always be level for pottery work. For modeling from casts and other representative work one uses slates or small boards which can be slanted as desired.

It is frequently necessary to have the pottery class in a room used for other purposes, as weaving, shop work or drawing: this is to be avoided, but these ordinary tables can be used for a variety of craft purposes beside pottery making.\*

The closet for unfinished work should have shelving 12" wide and about 12" apart. Each shelf should be painted white on the edge and divided into spaces of 12" or so, and each space numbered. Each pupil has a space during his attendance in the class. After the lessons, all unfinished work is placed in this closet and at the close of the day is covered with damp cloths. Clay may be kept moist for several days if an additional covering of oil cloth is used. Such a closet, which could be built in any room, is ample for all elementary school needs. Of course the more air-tight it is the better.

For more advanced students, the ideal repository is a series of zinc-lined cabinets with well fitted doors like those of an ice-

<sup>\*</sup>If cost is a factor, the simplest table is a simple top resting on horses or other movable supports. This is a very convenient arrangement for evening school work when the equipment has to be removed after the session.

box. The bottom of each cabinet is covered with a thick (2") layer of plaster of Paris, which when well moistened keeps the whole interior damp, and proper to preserve unfinished work indefinitely.

A small cabinet of this sort is good to hold moist clay for class use. A cheaper bit of furniture and one just as satisfactory is a heavy box lined with zinc, with a well-fitted cover, hinged or otherwise. The box should be rather well made to keep out the air, because most school rooms are warm and dry.

Finished work may be preserved on stout shelving. If this is enclosed it looks better and prevents dust and breakage. It is better still to have sliding doors than swinging ones, which are unsightly and in the way.

There should be several open shelves on which to leave finished pieces until they are dry. Clay must be absolutely free from moisture before it can be burned.

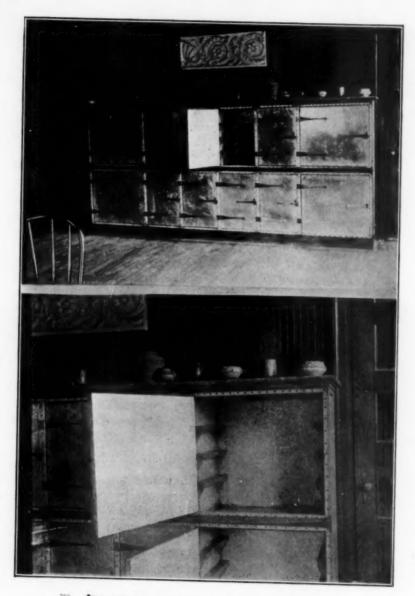
The lighting of the rooms used for handwork of any kind should be the best possible. If the pottery room must be a dark one or in the basement, the gloom can be somewhat lessened by means of a light tone on the walls and ceiling.

Running water in the room is almost a necessity.

A potter's wheel is not needed in the elementary school, save for purposes of demonstration. Children cannot use it.

The Kiln. The best kind of kiln for amateur and school use is one employing kerosene for fuel. The "Revelation" kiln, made by H. J. Caulkins & Co. of Detroit, Mich., has been found to be generally satisfactory. The "Excelsior" kiln made by the Hinz Manufacturing Co., Detroit, is also of the kerosene type and promises well.\*

<sup>\*</sup>The two kilns mentioned are the only ones known to the writer which have proved worth while in constant use. There are others which are without question worthless. One ought to see any new kiln in actual operation and compare it with one of the above two, before making a choice.



Damp Closets. State College of Ceramics, Alfred, N. Y.

To use these kilns properly one should connect them with the furnace flue in the school basement. The connection should be made with heavy pipe lined with fire clay. It is very important to have good steady draught. The kiln should rest on a brick or concrete floor.

As to size, the larger ones are best and most economical in the end. A small kiln will fire more quickly but there is in such a one a very small zone of even temperature in the muffle or oven. A larger kiln (like No. 6 Revelation) has a generous volume of flame and with proper management the muffle has about the same temperature throughout. This No. 6 is a convenient size for school use. It will cost about \$200 by the time it is in place and ready for use.\* A kiln once installed is like a piece of good machinery; it should last for years, and will, with Of course if one spends good money for equipment, one desires to receive in return the best appliances, with the expectation of producing not only real pottery but good, perfect ware. But perfect ware is not the only aim worth while. The processes themselves, as glazing and burning, are interesting to children, even if done in a crude way, and at the early stages of study, pottery making as a type of manufacture is more important than the production of artistic ware. For this purpose it is quite possible for the class to build a kiln in the school vard or basement.

The Brick Kiln. The plans here given were made for a pottery class at Bradley Polytechnic Institute in 1907. The kiln was built and used by the class. The drawing was made in detail to show brick courses. In general, every kiln possesses three essential parts (a) A fire box or burner; (b) an oven or

<sup>\*</sup>There are smaller kilns costing from \$80 up, but the size given is the smallest which will do first-class work.

muffle through which or around which the flame passes; and (c) an outlet into the chimney or flue.

This kiln was designed to use soft coal as fuel so the fire

boxes were made deep, acting as retorts in which the coal burned slowly, setting free the several gases which take fire in their passage through the oven. Wood might be used as advantageously as coal, with this same arrangement. It would be very easy to use kerosene by making the fire box very much smaller.

The inside of the fire box, flues to the oven, and the inside of the oven itself should be lined with fire brick. The rest of the kiln can be made of common red brick. The chimney ought to be about 13 feet high about the



A kiln built by a summer class at Bradley Institute, Peoria, Ill.

crown of the kiln. It can be made of common stove pipe.

Of course in a structure of this kind the flame, including more or less impurity, cinders, etc., passes through the oven and, if glaze is to be burned, the pieces must be set inside clay boxes made for the purpose. These boxes are called saggers, and should be made of very refractory material—fire clay mixed with broken fire brick (grog). Unless one wishes to go into the subject deeply, saggers are unnecessary. The building and firing of the kiln by the class are the main things. Such pieces as flower pots, fern boxes and tiles can be burned in the open flame\* and the class can learn more about pottery in this way than in years of study without contact with the actual operation of a kiln. Here the whole process is open, and there is a pronounced satisfaction in doing the whole thing.

Tools and Appliance. The list of these will be sufficient now as their uses will be shown in the course of subsequent papers.

- 6 large yellow ware kitchen bowls.
- 6 doz. common school slates. Modeling tools for the class; one kind is sufficient.
- 1 pair scales, with weights from 1-2 gramme to 100 grammes.
- 1 stoneware mortar (9") and pestle. Plenty of heavy (160 lb. weight) jute Manila paper cut into 9 x 9 squares or larger.
- 1-2 doz. small sponges.

#### GLAZE MATERIALS†

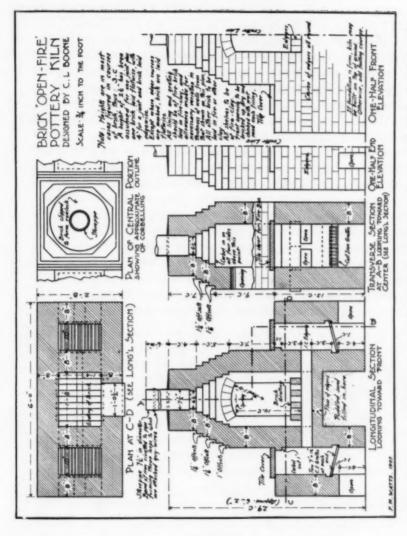
- 15 lbs. felspar.
- 15 " whiting.
- 15 " Florida kaolin.

- 20 " white lead.
- 10 " French flint.
- 2 " oxide of tin.
- 1 " yellow ochre.
- 1 " red oxide of iron.
- 1 " burnt umber.
- 1-2 lb. white oxide of zinc.
- 1-4 " black oxide of copper.
- 1-4 " black oxide of cobalt.
- 1-4 " green oxide of nickel.
- 1-4 " whitefoxide of antimony.1-4 " black oxide of manganese.
- 1-4 " carbonate of manganese.
- 1 " gum tragacanth.
- 2 doz. pyrometric cones each of Nos. 07-06-05-04-03-02.

It is quite worth while to make one's own glazes. They are more satisfactory than those one buys, costing less and offering a delightful field for experiment.

<sup>\*</sup>It is quite possible to burn bright glaze in the open flame, though the results will lack somewhat in finish. But the experiment is interesting and profitable.

<sup>†</sup>These things and most pottery materials can be purchased from B. F. Drakenfeld & Co., 27 Park Place, New York City.



Kilns similar to the one here shown have been built and operated on several occasions by the fourth grade boys in Montclair, N. J.

The Kind of Clay. The best way to find a clay for pottery making is to test those available by making pieces and burning them. For school work, clay must be plastic and tough enough to work well in the hands of children. It should not shrink so much that it cracks badly in drying or burning. Such a clay should burn at cone o4 to a rather dense body, -- that is, the burned body should be quite hard and not easily chipped with a knife or steel point. At this point, clay may not be impervious to water and glazing may not make it so, but, still harder burning will bring it to the point where it begins to vitrify when it will hold water satisfactorily. Some clays vitrify easily, others not: and only experiment by burning various accessible clays to various temperatures will show what one to use. Two or more clays may be mixed to lower the fusing point. The addition of 4% or more of burnt umber to clay will make it much more fusible.\* Some brick clays, burning to a red or buff color make charming pottery, but they are likely to be hard to work by hand, and may contain a good deal of grit and impurity.

Cost. A room equipped for pottery making, along the lines already indicated, including the kiln, will cost from \$3c0 to \$400. An additional \$100 would add much to the appearance and permanent character of such equipment. It must be kept in mind that this initial expense will never need to be duplicated. It will cost not more than \$100 per year to maintain such a plant for ten classes of twenty pupils.

# CHESHIRE L. BOONE

Montclair, New Jersey

<sup>\*</sup>Stewart & Co., 505 West 50th St., New York City sell a modeling clay which works well in modeling and burning. A good clay is also supplied by the Western Stoneware Clay Co., Monmouth, Ill.

If clay cannot be obtained ready for use, (moist) the preparation for a few classes is not a difficult matter. Directions will be given later.

# WHITE SILHOUETTES



A type of Japanese handicraft but little known as yet in America is shown in the plates reproduced as illustrations for this article. They represent the work of the Japanese artist Jakuchu, who lived during the latter part of the eighteenth century and the beginning of

the nineteenth. He first came into prominence in his own country by doing supremely well something that had long been fairly well done, namely, the making of brush drawings of the rooster. In the minds of cultivated Japanese his name will always be associated with that picturesque bird. Not content with this reputation, he set himself the task of drawing plant forms supremely. A glance at the plates will show that he broke away from the conventionalities of his time and, selecting original subjects, rendered them with a boldness of treatment and a brilliancy of composition unrivalled in the whole realm of Japanese art, except by the great Korin himself, whose work is so different in technique that the masterpieces of the two men are hardly comparable.

The means by which Jakuchu produced these results are extremely simple. He cut his designs upon stone blocks with a chisel just as ordinary memorial stones with incised letters are cut by the stone-cutters of the present time. These stone slabs were then covered with a preparation of India ink and from the stones the prints were pulled.

The grain of the stone gives a fine grayed texture to what would otherwise be the solid black of the background, and by his unusual emphasis of the defects in leaves caused by the ravages of insects, the artist has succeeded in working spots of dark into his lights to still further bring the pattern into harmony. It will be seen that Jakuchu was also fond of making use of the insects most intimately related to the plants, as appropriate



Plate I. Stone prints from flower sprays-Jakuch.



Plate II. Stone prints from fruit sprays-Jakuchu.



Plate III. Stone prints from vegetables-Jakuchu.

accessories. No accident of growth comes amiss with this master; everything is utilized with a sure taste and with a strong hand. There is not a weak line in one of his drawings.

Plate I shows Jakuchu's handling of the more conventional material, the material most frequently used by Japanese artists. Plate II shows portions of vines and shrubs with the late autumn foliage and ripened berries. Plate III shows studies almost peculiar to Jakuchu, the decorative arrangement of vegetables of large size.

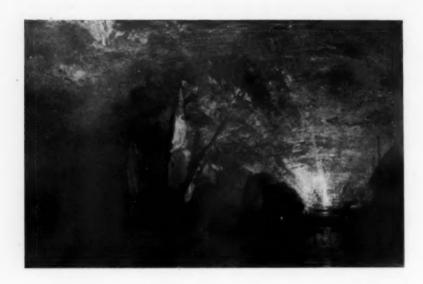
Work of this sort ought to prove suggestive to children who are working with the fall fruits. While the drawings are not pure silhouettes, they present a consistent character and are full of interesting detail.

Kihachiro Matsuki

Boston, Massachusetts



T, T, BLAYLOCK



# ULYSSES DERIDING POLYPHEMUS

by

# JOSEPH MALLORD WILLIAM TURNER

"O set the sails, for Troy, for Troy is fallen, And Helen cometh home;

O set the sails, and all the Phrygian winds
. Breathe us across the foam!

O set the sails unto the golden West!

It is o'er, the bitter strife.

At last the father cometh to the son, And the husband to the wife!"

Phillips.

# TEN GREAT PAINTINGS

# IV

# ULYSSES DERIDING POLYPHEMUS

By JOSEPH MALLORD WILLIAM TURNER

A MONG the many happy surprises the National Gallery of London gave me, that first ever-memorable visit, years ago, none was greater, none more thrilling than this, the vision of Ulysses Deriding Polyphemus. I had heard of it, but had never seen it, even in photograph. In that twenty-second room, full of masterpieces by Turner, made so familiar to me by the writings of Ruskin that I could dispense with the guide book, I found my eyes returning more and more frequently to this canvas, and at last resting there alone. And now, whenever I happen to be in London, I feel the tug of this picture more strongly than that of any other object in the city. Westminster with its splendors, St. Paul's with all its majesty, the British Museum with its incalculable wealth of treasure, cannot draw me to itself so quickly. My first fane is the National Gallery, my first shrine, the Ulysses.

In the presence of the original, the magic of the master transports me at once "in Ulysses' red-cheeked ships (some god our guide, into a quiet harbor." Before me at the left I catch the gleam of "the spring of sparkling water flowing from beneath a cave around which poplars grew." At the right are the "beaked and dark-bowed, well-benched ships" of Ulysses' companions, waiting together. The whole ninth book of the Odyssey, in fact the whole Homeric world lives again. That pierced crag, the rude triumphal arch of some sea god, I've seen off Capri; but the wooded slopes beyond, rising upward and away through the mists of the morning to the far peaks lost in crimson cloud, seem to be the land "not held for flocks and tillage, but all unsown, untilled, forevermore, where vines could

never die." The trusty comrades of the hero are "in their places at the pins, and sitting in order, smite the foaming water with their oars." The ship is ancient; but to this day in Egypt the sailors may be seen climbing like cats upon the great curved spars of the Nile boats as these men climb upon Ulysses' ship. Dolphins still leap beside the ships in Adria, but here the seanymphs sport among them, with white arms gleaming in the spray beneath the ship's wet bow. Men still see the sun flame upward over the Ægean, but only here are the fiery steeds of Apollo's golden chariot visible to mortal eye. Sea and shore are of this present world, but above them, dim and vast, writhes Polyphemus, "not like a man who lives by bread, but rather like a woody peak of the high hills seen single, clear of others," a part of that other world where the bright gods abide, seen clearest by blind Homer.

It is this combination of elements from the outer and inner world, this charging of the commonplace with the message of the spirit, that makes all myths, writes all enduring poems, paints all great pictures. Turner in the realm of painting, rivals Homer in the realm of words. Into a few dead facts both have infused the ichor of immortality, and "high-born ready Odysseus" lives now in his magic world, audible and visible, forevermore. There he stands, high on the deck of his golden galley, "calling aloud out of an angry heart: 'Cyclops, if ever mortal man asks you the story of the ugly blinding of your eye, say that Odysseus made you blind, the spoiler of cities, Laertes' son, whose home is Ithaca.' "\* Ah, those days of toil with the classics at Brentford school, disappointing as they were to the ambitious barber and his extraordinary son have borne celestial fruit.

The composition of the picture is in one respect unique. The great fan of light radiating from the sun at the right, is

<sup>\*</sup>The quotations are from Professor Palmer's fine translation of the Odyssey.

balanced by a fan of line radiating from the hold of Ulysses' ship at the left. These two fans are perfectly related to one another. Mass is balanced by vista. In the print the sunrise monopolizes the attention; not so in the painting. In the painting Ulysses holds first place, a he ought. This seemingly impossible primacy of so small a feature is brought about by means of color. As brilliant as the colors of the sunrise are, they are not so brilliant as Ulysses! The blues and purples and reds of the picture complete their sequence in the vermilion of his armor; the hues of white, yellow, and orange, lead the eye again to the hero, and find their climax in his flaming torch. The whole color scheme is focused in this one little spot of absolutely pure color. Ulysses glows like a live coal.

The reproduction in black and white, even the best carbon photograph, gives but the faintest echo of the original, for it is, primarily, a masterpiece in color.

Turner's chief aim seems to have been the conquest of the sky, the representation of the atmosphere under every possible condition. His pictures deal with space, space filled with sunshine, gloom, vapor, mist, cloud, rain; space filled with calm and storm; space exhibiting every possible color in infinite variety. The features of the landscape, modified, moved about, transformed by his opulent imagination, were merely the pegs upon which he hung the splendid robes and veils of color, woven by the fingers of the light upon the loom of air.

This picture, Ruskin says, marks the beginning of the master's central period of power. The sky is "beyond comparison the finest that exists in Turner's oil paintings." It is wonderful! No words can describe it. If words can help at all one who has not seen the original, the words would be Ruskin's, written in the presence of another picture by the same master, but applicable here: "The whole sky from the zenith to the horizon

becomes one molten, mantling sea of color and fire; every black bar turns to massy gold, every ripple and wave into unsullied, shadowless crimson and purple and scarlet, and colors for which there are no words in language and no ideas in the mind,—things which can only be conceived while they are visible,—the intense hollow blue of the upper sky melting through it all, showing here deep and pure and lightless,—there modulated by the filmy, formless body of the transparent vapor, till it is lost imperceptibly in its crimson and gold." And Ruskin adds: "There is no connection, no one link of association or resemblance, between those skies and the work of any mortal hand but Turner's." If that statement isn't true, it is so near the truth that the margin isn't worth an argument.

But why so much emphasis upon the sky, in a picture of Ulysses? For the same reason that there is so much emphasis upon the sky in the picture of the Old Téméraire. Turner saw his beloved skies as typical. The "Téméraire," a ship of the line, which finished a warrior's career gloriously at the battle of Trafalgar, leading the van in Nelson's division, and breaking the line of the combined fleets, was being towed to her last berth by a fiery little steam tug. "There's a fine subject, Turner," said Clarkson Stanfield. Turner made no answer at the time, but the next year exhibited the picture. He saw in the incident the last of the wooden navy. To his mind it was the moment of the sunset of a glorious day in England's naval history. Had he represented the towing at any other time of day, it would have been commonplace enough, its significance would have been lost; at sunset its meaning was blazoned on the very heavens for all the world to read.

But the sky in the Ulysses is not a sunset! And to enforce that fact with the dullest observer, Turner has made visible the horses of the sun, leaping upward from the sea. It is sunrise. Why?

Dr. William T. Harris has said that Turner loved to depict conflict of some sort, conflict between sea and shore, sun and storm, light and darkness, man and the elements, but that he always chose the supreme moment when the war still raged but when the edict had gone forth that the celestial forces should conquer. This picture is a good example. Think of the ten years' war with Troy in which Ulysses had fought. Think of the years of wandering in which he had suffered beyond all other men. Think of the fearful experience through which he had just passed, -- the fog, the night, the cave, the horrible nightmare of the monster's meal. But as usual the wit of Ulysses had saved his soul alive. The bright goddess, fair-haired Athena, never failed him at the critical moment. He has outwitted the giant. He has escaped to his ship. He is on his way home. Zeus wills it! The darkness yields. The rowers are at the benches, the sailors man the yards, an off-shore breeze springs up, the sails fill, flags of victory flutter out, the sea nymphs show the channel to the open sea, it is MORNING! Light has conquered again,--the light of the world, and that finer light that lighteth every man that cometh into the world.

I have the finest brown carbon photograph of this picture obtainable, large size, hung where I can see it every time I look up from my desk. From all the pictures ever painted I have selected this for my constant companion. To me it embodies the whole history of the human spirit, past, present and future, in one supreme vision. Long-tried, royal Odysseus is man in his struggle with nature, man in his warfare with ignorance, the Son of Man in his fight with sin and death, my own best self in its lifelong battle with everything adverse. By the help of his god Ulysses won. Why not I with the help of mine?

HENRY TURNER BAILEY

North Scituate, Massachusetts

# ANNOTATED OUTLINES NOVEMBER

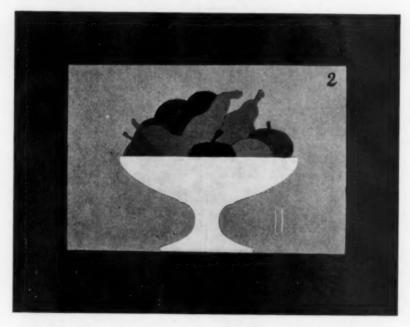
THE outline of lessons for October called for the first work of the year in Constructive Design and Structural Drawing. That work was very simple in character, a little paper cutting in the primary grades, and the beginning of lettering in the grammar grades. This month the constructive work will advance



Silhouette of vegetables cut from paper of appropriate colors and arranged in suggestive groups. First grade pupils.

in each grade with paper or cardboard as the material, and next month with cloth and wood as additional material. The lettering will be applied constantly. OUTLINES NOVEMBER

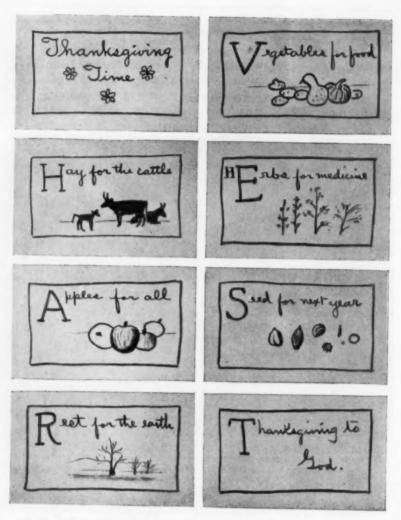
Let me repeat again the oft repeated statement that the particular lessons outlined herein are to be used only in case the teacher cannot find better ones suggested by the daily work, interests, and needs of her own pupils. The Chart, supplement to the June number, gives the essentials.



Silhouette of fruits cut from paper of appropriate colors and arranged in suggestive groups. First grade pupils.

## PRIMARY

Aim: To lead the children to become familiar with geometric elements and terms, to attain skill in the use of pencil, ruler, scissors and knife, and to produce more attractive primary school work.



The eight pages of an acrostic booklet drawn in colors. Second grade pupils.

OUTLINES NOVEMBER

FIRST YEAR: (U)\* Cut from colored papers the shapes of common fruits and vegetables.

The papers may be colored papers or papers colored by the children to correspond with the typical colors of the objects to be cut. In cutting, have the children think not only shape, but relative sizes. Try each object several times. When the objects are cut out they may be arranged in various suggestive ways,—in heaps, in rows upon shelves, the vegetables in a basket, Fig. 1, the fruit in a dish, Fig. 2. To arrange these to make a pleasing whole requires no little thought. Each child may make a basket or a dish-full, or children may work together in rival groups. Let the language work of the month lie in with this work in colored silhouettes.

# SECOND YEAR. Make a booklet appropriate to the season.

From two sheets of drawing paper, 9 x 12, have each child cut for himsels four pieces 3 1-2 x 12, and fold these to make pages 3 1-2 x 6. By meanf of stout thread, bind these in the usual way, sewing through three holes in the crease. Measure and draw lightly with the ruler, the margin lines on each right hand page, one-half inch from the edges.

The subject of the booklet may be anything appropriate to the season, and involving drawing and writing. I suggest an acrostic booklet "Thanksgiving Time," the initials on the seven pages spelling the word HARVEST. See illustration on opposite page. The text may be in brown, appropriate to the season, and the illustrations in color. At last go over the margin lines with a good strong freehand line, the color of the text. The initials might be in brilliant orange.

THIRD YEAR. (U) Write a Thanksgiving greeting, invitation, or letter, and make an envelope in which to mail it.

The envelope would better be made first. It may be of some special paper, or of the regular drawing paper. The construction of the envelope may be any with which the teacher is familiar. Get the pattern from any ordinary envelope, and have the children draw a similar flat from dictation, omitting all curves. When the envelope is made get out a card or letter to fit it. Better make two or three, so that the best may be at last selected for mailing. The plate on page 142, shows an envelope and a letter made last year by Marion

<sup>\*</sup>This letter indicates the work most likely to be suitable for the two divisions of ungraded schools.

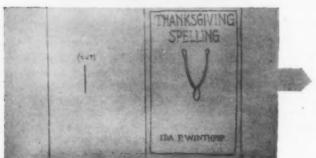




Dear Louis I would like you wo come and spend the turnty sidh and stay untill Christmas I sm going to have a good fat unkey With love,

marion





Objects appropriate to the season constructed from paper by third grade pupils.

OUTLINES NOVEMBER

Hiscox of Westerly, R. I., and also the face of a post card made by Emma Moore, Kennett Sq., Pa. Make the letter attractive with appropriate symbols. Space it thoughtfully. Color it delicately. The plate shows another problem suitable to this grade, a "Thanksgiving Spelling" folio, that came to me three years ago from Ida F. Winthrop, Fitchburg, Mass. It contained neatly written sheets of spelling, words appropriate to the season, made during the two weeks previous to the festival.

#### GRAMMAR

Aim: To develop intelligence, taste and skill in handicraft, the sort of handicraft appropriate to school life.

FOURTH YEAR. (U) Make a portfolio of Thanksgiving pictures.

The collecting and making of the pictures should begin as early as possible. Have cards of uniform size and color as mounts. The size will be determined, of course, by the pictures collected or drawn. The pictures may be historical, autumnal, local, serious or comic, according to circumstances. They may be made the subject of language lessons, and the text written in a leaflet, size of the mounts, and kept with the pictures in the portfolio. The size of the portfolio, and its thickness will be determined by the pack of mounts. The construction is shown with sufficient clearness in the plate, page 144. The cover design for this portfolio was made by Margaret C. Zoudlick, Easthampton, Mass. One of the pictures was by Margaret, but the others came from other portfolios submitted in previous contests. Give special attention to good lettering. Use some one hue of color for letters and symbol. Make an original symbol, appropriate to the character of the pictures.

FIFTH YEAR. Make from paper or card some illustration of the work in language or history appropriate to the season.

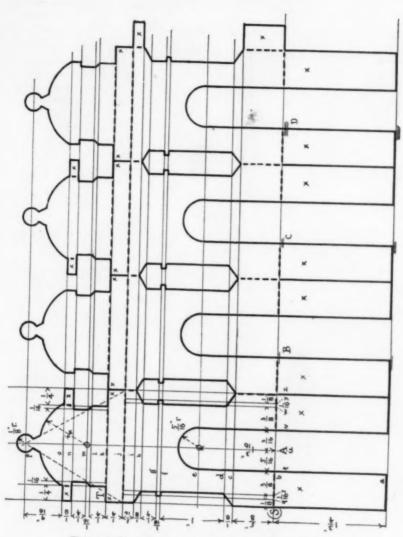
Among the subjects available are the Common House, the Fort Meeting House,\* the stockade, Pilgrim chairs, tables, and other furniture.† For this Outline I have selected the Plymouth Rock Monument, or the Canopy over Plymouth Rock. The smaller architectural details are omitted. The flat is

<sup>\*</sup>See the Thanksgiving Packet, published by the Davis Press.

<sup>†</sup>Pictures of these are to be found in Bacon's Historical Pilgrimages in New England, and in the school Histories



Thanksgiving pictures mounted and drawn on cards of uniform size. A case in which to keep them. Fourth grade work.



Flat of the Plymouth Rock caropy monument, Plymouth, Mass

NOVEMBER OUTLINES

given on page 145. It looks complicated, but fifth year children like to work



Paper model of the Plymouth Rock canopy monument.

out complicated things in which they are interested. This flat is easy for anybody who will pay attention and be thoughtful and accurate. Begin at point S. Draw a light vertical and horizontal through this point. Lay off on the vertical, in order, all the vertical dimensions, and mark the lines in order, as shown, a, b, c, d, etc. Lay off on the horizontal the dimensions given, marking the lines q, r, t, u, v, w, y, as shown in the diagram. Repeat these measurements for the three other faces. Draw the outline of each face of the lower part of the canopy. On the line T, set off the points for the vertical lines which define the shape of the upper part. Repeat these for the three other sides. Draw the outline of the upper part. Cut on the full lines, fold on the dotted lines. Paste all the tabs, x, and

the corners, x. The eight long tabs below make the solid floor of the canopy and leave the opening through which the Plymouth Rock is seen.\* A photo-

<sup>\*</sup>Beneath this canopy, designed by Hammatt Billings and completed in 1867, may now be seen that portion of Plymouth Rock which has been made familiar by reproduction in miniature. In 1774 an attempt was made to remove the rock from the seashore to the foot

OUTLINES NOVEMBER

graph from the paper model is reproduced on page 146. Write something concerning the monument, in the form of a booklet with well printed cover.

SIXTH YEAR. (U) Make a writing pad, or other useful object, using paper and cardboard.

The order is as follows: Decide upon the size, the materials to be used,

and the style of decoration; 10 x 13 is a good size for the pad. Get out the cardboard 10 x 13. Get out the face paper 12 x 15, and cut the corners as shown in Figure 7, b. Paste the edges and draw the sheet smooth and tight. Get out the corners as shown in Figure 7, c; 4 x 4 is a good size. Fold the corners and paste the edges, fastening each

Pad corner

a, corner of the
b, corner of the
face paper
before folding

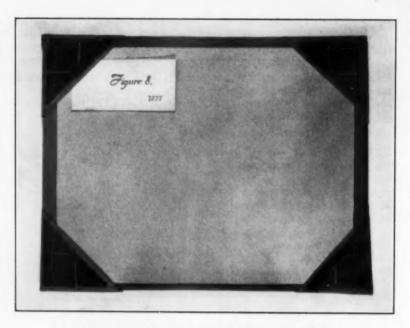
c, shape of ornamental corner before folding.

Turn c under the decorated portion, fit the

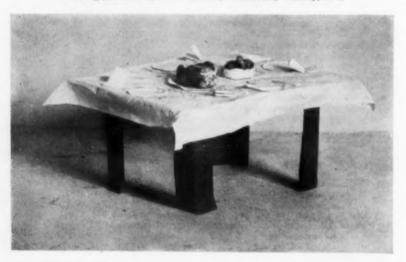
Turn c under the decorated portion, fit the corner upon a, turn down and paste the laps, d. Add the back paper.

securely in place. Get out the back paper, 9 1-2 x 12 1-2. Paste the edges, and place the paper, drawing it smooth and flat. If this paper is dampened

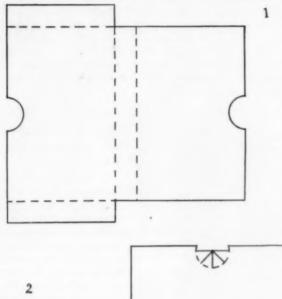
of the liberty pole in the town square of Plymouth, which resulted in the separation of the upper part of the rock from the lower. The separated portion was in the square until 1834 when it was removed to the front yard of Pilgrim Hall. The parent rock remained in its original position and in 1859 came under the control of the Pilgrim Society. That year the corner stone of the present canopy was laid. The canopy is of granite, fifteen feet square at the base and thirty feet high. Through an opening in the foundation beneath the canopy the lower part of the original rock was visible until 1880 when the separated portion was restored to its original resting place and now lies within the canopy reunited to the parent foundation. The rock is not now at the water's edge. The shore has been filled in for commercial purposes. The following incident is a fit subject for a mural decoration. In 1741 when it was proposed to construct a wharf which would entirely cover the rock, Elder Thomas Faunce, born in 1647 and therefore ninety-four years of age at the time, supposing that the rock was to be buried forever, was carried in a chair to the spot that he might bid it an affectionate farewell. He stated that his father, John Faunce, who came over in the Anne in 1623, had repeatedly told him the story of the rock as the first resting place of the feet of the Pilgrims. People are now living in Plymouth whose fathers and mothers saw Elder Faunce in his chair by the rock side. It might be interesting for the more advanced pupils to construct of paper a little rectangular box, 3-4 of an inch high, and just the right size to fit into the "cupola" of the canopy, for in the original monument there is a box of stone containing the skeletons of five of the Pilgrims, discovered in 1855 when some workmen were digging a trench on the slope of Burial Hill.



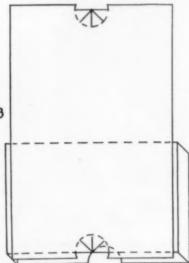
A writing pad made by Edith Crandall, Eifth Grade, Westerly, R. I.



A Thanksgiving table constructed and arranged by Lillian Allen, Dominican Academy
Fall River, Mass



2



Cardboard case for a book. Diagram of parts and method of construction.

NOVEMBER OUTLINES

before the paste is applied to its edges it will dry smoother and tighter. Figure 8 shows a completed pad. It was made by Edith Crandall, Grade V, Westerly, R. I.

The furniture outlined for this grade last year proved to be well adapted to the grade. Figure 9 shows one of the tables, set for the Thanksgiving dinner, with plates of paper, and food modeled from clay, with a tissue table cloth and ornamented napkins of tissue paper. This was made by Lillian Allen of the Dominican Academy, Fall River, Mass.



Cardboard case for a book constructed by Michael Turano, Westerly, R. I.

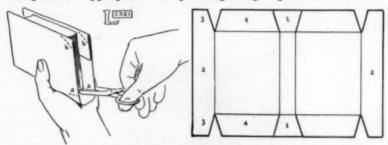
SEVENTH YEAR. (U)
Make a cardboard case for
a favorite book, and ornament it.

An article on how to do this appeared in the June number, 1005, by Mr. Virgil M. Hillver of Baltimore. The method is evident from the diagrams, p. 149. Of course, the book to be protected by the case must be determined at the outset and the dimensions of the case obtained from it. Any ordinary cardboard will do. The covering should be stout colored paper, or better, the linen or buckram used by bookbinders. illustration, Fig. 11, shows a book case made by Michael Turano, Pleasant Street School, Westerly, R. I. Insist upon good lettering upon the case, and a pleasing scheme of color.

If this problem can not be worked out for lack of material, teach the pupils of this grade

how to cover a book in a substantial manner, using manilla paper. The method was described last year, and is illustrated here. The cover design and the design for the back may be drawn upon this cover, in brown.

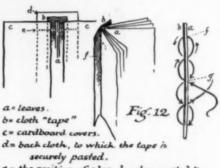
EIGHTH YEAR. Make a notebook bound in boards, and place an appropriate and pleasing design upon its cover.



The book may be a blank book, or it may contain quotations, an essay, or any other work appropriate to the season.

The order of procedure is as follows: (1) Decide upon size of page, and kind of paper. Decide upon number of leaves and get them out. Cut a strip

of thin but strong cloth (b, Fig. 12), about an inch and a quarter wide, and sew leaves and this cloth, (which is a substitute binding tapes) firmly together as shown at g. Get out the covers of cardboard, an eighth of an inch longer at the top and an eighth of an inch longer than the leaves, at the bottom. Paste these to the tape an eighth of an inch away from the back (binding) of the leaves. Get out the back strip of proper width and length to look well, and turn over top and bottom as it should. Paste the tape and covers to this strip.



e = the position of edge d, when pasted to the covers.

g = manner of sewing leaves and tape together. To be drawn tight and tied at g.

Get out and paste on the outside cover papers, lapping them upon the back strip, and folding them over neatly and pasting them to the inside of the covers. Paste the first and last leaves down smoothly to form the inside cover papers, NOVEMBER OUTLINES

front and back. Make the cover design with appropriate lettering. The illustration below shows a pocket notebook, made by Helen Merrill, of the Chicago Normal Training School. It is worth while to know how to make such a neatly bound book as this.

H. T. B



The covers of a pocket notebook constructed by Heleu Merrill, Chicago Normal Training School.

## HIGH SCHOOL

#### FREEHAND DIVISION

The work of this month should be a combination of that of October and further consideration of the drawing of flowers, following this with landscape and finally combining landscape and flowers.

FLOWERS. In drawing the flowers of last month the characteristics of growth were to be closely studied and the pose or attitude of the whole spray shown with care. Much additional interest can be given this work by putting into

the same drawing a second flower branch of the same or a different kind, so placed as to compose well with the first, but rendered in this second instance in perfectly flat silhouette. The value tone given this silhouette, whether very dark, middle or light, gives decided interest to the whole picture, suggesting a more distant form dimmed by space. Fig. 13.

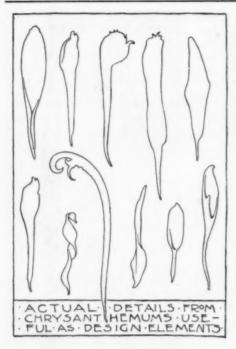
The use of the square or oblong finder is advisable after these drawings in unrestricted limits have been made; and well-composed portions, discovered by the finder, should be traced on rice paper. Several compositions can frequently be made from one flower drawing.

Advantage should be taken of the actual presence of flowers to search for beautiful details available for design. Forms of petals, stamens, pistils, seeds, pods, leaves and tendrils should be noted separately from the plant as decorative forms, pure and simple, and kept for design use. (See Fig. 14.)

LANDSCAPE. Studies of landscapes may follow those of flowers, ideas for them coming direct from nature where possible, and from photographs, prints, illustrations or blackboard drawings. Induce good compositions in amateur landscape photography among pupils. Excite rivalry by exhibiting results, with possibly some modest Use the best as motives for prizes. drawings with finder card aids. Have students collect landscapes from art catalogues, the "Studio" and other



A decorative arrangement in charcoal gray from the sow thistle by a high school pupil, New York City.



magazines, as well as study the available works of the best painters. Simplify portions of these within varying frame shapes and proportions, trying rearrangements of their elements. Let the final rendering be in flat tones after the manner of Riviere, Jules Guèrin, and the best German lithographs of recent years. The tailpieces in this number show such landscapes treated in black and white.

combinations. The studies made under Flowers and Landscape may be combined with happy results by having the landscape form a background to the flower spray. Hamilton Gibson worked this out in a multitude of ways in his many articles to be found in old Harper's Magazines and in his

charming book "Sharpeyes." The effect is got in nature by lowering one's eye-level to the upper portion of the flower spray which brings the landscape sky-line below the flowers. Masses of trees may be used as background material for the sprays,—all of these methods lending an outdoor atmosphere distinctly attractive and interesting. The alert teacher will find many ways of applying and varying these suggestions.

HAROLD HAVEN BROWN

Park Hill Yonkers, New York

#### MECHANICAL DIVISION

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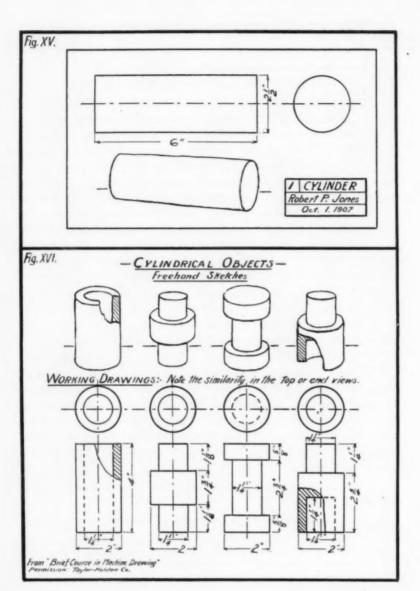
The course in mechanical drawing in a technical high school or a high school with a manual training department must be directly related to and should also largely determine the character of the work in the shops. It need no longer be taught as an absolutely abstract subject but may be made of vital importance in the development of thoughtful work and originality, thus awakening deep interest on the part of the pupil. He should find in it a means of expression, using it as he would a written language to record and convey his inventive suggestions in regard to construction. Appreciation of that which is adequate in construction, good in design and beautiful in form can readily find expression through the medium of a well-executed mechanical drawing. It shall be the purpose of this division of the high school course to outline a series of drawing plates which will be of service in the high schools mentioned as well as for those schools without the shop facilities and where the subject is taught for the purpose of meeting certain college entrance requirements.

The time allowed in which to make the complete series of plates should be five periods per week of forty-five minutes each, amounting to one hundred and fifty actual hours work in the forty weeks of the school year. This is the usual amount of time allowed in schools where manual training is also provided, therefore certain plates may have to be omitted in those classes where less time is devoted to the subject.

Plate I. Working drawing showing end and side views of cylinder together with perspective sketch of cylinder.\* (Fig. 15.)

<sup>\*</sup>All exercises and problems should be planned for a working space of  $9'' \times 12''$  inside marginal lines.

Note. The alphabet illustrated in the October outline is suitable for titles or lettering on architectural drawings but for notes and dimensions the alphabet adopted for general shop or engineering practice, the style known as the Reinhardt alphabet, is considered much



OUTLINES NOVEMBER



Darning balls designed and made by pupils in the Technical High School, Cleveland, O.

Plate II. Working drawings of cylindrical forms illustrated in Figure 16.

Plate III. Working drawing of a cylindrical form to be made in the woodturning shop. This is a design plate and the darning ball is suggested as a problem which offers excellent opportunity to teach good line and form.

better. This style of letter will be used on all drawings appearing with these outlines. An excellent description and plate showing its construction may be found in "The Universal Dictionary of Mechanical Drawing" by G. H. Follows, (Eng. News. Co. N. Y.) which should be in the possession of every teacher of the subject. For the best description of drawing instruments and the technique of mechanical drawing see "Mechanical Drawing" by C. L. Adams. (G. H. Ellis Co., Boston.)

NOVEMBER OUTLINES

Those illustrated in Figure 17 were designed and made by pupils in the Cleveland Technical High School. The design should be limited to the size of material used which ought to be 2 1-2 inches square by 6 1-2 inches long. Trace pencil drawing and make blueprint for use in the shop.

# FRANK E. MATHEWSON

Technical High School Cleveland, Ohio



PHILIP RUXTON, INC.

# THE WORKSHOP

## WOODWORKING

THE toys shown in my plans for this month are supposed to be adapted to very young people, but I have known older boys and girls and even grown-ups who enjoyed constructing them and making them go. Let's see if you do.

Then, too, they are not mere toys having no value save for play (although a good plaything needs no apology), but the color wheel illustrates the fusing of colors to produce others, and something may be learned from the stern-paddle boat about navigation on our shallow rivers and narrow channels.

The cutting on both these toys can be done entirely with the jackknife, but there is another little tool that supplements the knife and works a little faster in some places, although it can never take the place of the knife. It is called a coping saw and is shown in Figure 5 on page 160. The frame costs 20 cents and saws 10 cents a dozen. The saws are looped and spring into slits in the frame which is made of heavy spring wire, thus forcing the saw straight and tense. The teeth should always point downward for in the upright position in which we use it the cut is on the downward stroke.

For wood use 1-4" bass-wood or soft pine, or even harder wood if it is at hand, such as cigar boxes.

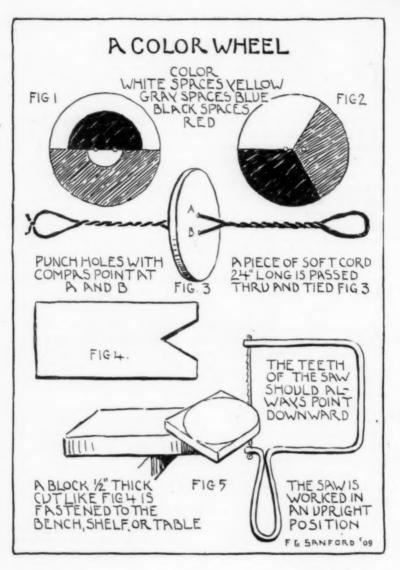
#### COLOR WHEEL

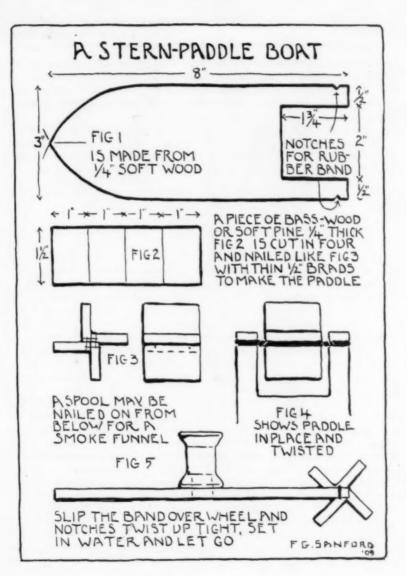
A piece 3" square is needed, colored crayons, and 24" of soft cord. The plan shows both sides with proportions of different colors. The larger circle, 3" in diameter, is drawn first and sawed out. These saws are delicate and cannot be forced, for a sidewise twist will snap them easily. But, of course, no saw should be forced, but allowed to run easily and once the vertical movement is acquired cuts can be made rapidly.

After sawing out the disk, describe the smaller circles with 2" and 1" diameters on one side of the wood. The reverse is divided in thirds. Figures 1 and 2 show scheme of coloring. Figure 3 is an attempt to show how the cord twists up. The loops are passed over the thumbs or forefingers and by tightening and releasing the cord the disk spins and reverses itself. Just how to do this cannot be told. You'll have to try till you get it. When spinning of course the primary colors run together making the secondaries, orange, green, violet.

#### STERN-PADDLE BOAT

The plans for the boat explain themselves pretty well I think, but call for a word about sawing the square corners of the stern. When the saw reaches the corner keep moving it up and down in one place gradually turning the





wood until the saw faces on the other line. When the second corner is reached it will be necessary to back out and make the last cut from the outside.

Nailing the pieces of the paddle together is a little fussy but so little wood is used that one can afford to split several pieces. A very thin brad or small pin is necessary.

The band which furnishes the motor power should be a thin one. A large band unwinds so quickly that the power is lost, but the light band held back by the resistance of the water will send the boat several feet. The writer hopes that others will find these little problems as useful in the shop as he has.

#### FRANK G. SANFORD

Oneonta, New York

#### WEAVING

#### TWO-STRAND RUG

Where classes are large, it is better to teach the steps of weaving, the joining of threads, the finishing off, and removing from the loom, to groups rather than to individuals. As far as possible keep the pupils together in their work. Let the fast workers help the slower ones. Teach from the concrete always and after the article to be made is well understood, remove the model and give the child an opportunity to express himself in his work.

Let a few pupils prepare the warp for distribution before the lesson. If roving is used, try to use the hank as it is, cutting through the lap, one, two, three, or more times, according to the length desired. The weft threads should also be prepared in the same way.

If the roving is untwisted in using, it will weaken and break. Show the pupils how it can be strengthened for the work by twisting it occasionally.

With care the drawing-in which is so general in children's work need not occur. The warp should be taut and firm; the weft loose and rippling. The Navajos weave from both ends of the loom toward the center. This helps to support the warp and keep it in place. If it begins to curve, train the eye of the child to look for it and to straighten the threads after each row of weaving. The warp threads should at all times form a straight line; on the contrary each weft thread should be curved before driving it into place. Teach the child to place his weft in the form of an Indian bow which gives a curve.

The article to be woven this month is a two-strand rug.

PROCESSES. Use of warp and weft in short lengths, tying and knotting. Fingers the only tools. Cooperative work.

MATERIALS. Kindergarten loom or a wooden frame with nails for warp about 1" apart, roving (1-2 lb.) or cloth cut in 1" wide strips.



A two-strand rug 16" x 30", Colors, yellow and gray. Material, roving (1-2 lb.).
 First strand of warp.

#### DIRECTIONS FOR MAKING

For this exercise both warp and weft lengths should be free. Let the pupils measure the quantity of roving needed for one length of warp including an allowance of four inches extra at each end for the fringe. (Measure from one nail to the opposite nail, plus 8 inches.) Use this measure for cutting all warp lengths. There should be twice as many as there are nails or pegs to be warped.

For the first exercise let all the warp be of one color, the weft of another. This will give a simple checkered pattern.

Hold two strands of warp together in the hand and place a knot four inches from one end. This allows for fringe. Separate the two strands which have been tied together and place over the first nail for the warp. Stretch and tie the two strands in a knot beyond the first nail on the opposite end. Continue until all the warp lengths have been placed.

In the same way, using a contrasting color for the weft, let the pupils measure the distance across the warp. This distance plus eight inches for fringe, will give the required weft lengths. Use two strands at a time and weave over and under the warp, repeating the process until the weaving is finished. Place the weft close enough to show the checkered pattern. If it is packed too closely the fringe at the sides will become heavy and unmanageable. Give special care to the placing of the first and the last set of weft threads. They must be woven in, so that they cannot slip off when the work is removed from the loom.

After the weaving has been completed and before the work is removed from the loom, take four strands of the fringe at the side and tie them together with an eight-inch piece of roving. Let the loose ends form a part of the fringe. Trim off the ends evenly.

The pattern can be varied in many simple ways. An attractive rug can be made by using one color for warp, and alternating the color of the warp with another color for the weft. Individual rugs of smaller size can be made and used for doll houses and table mats. A wooden box or a board with a few nails will suffice for a loom.

#### KATHERINE FRENCH STEIGER

Training School Rochester, New York

#### NEEDLEWORK

#### INDIAN COSTUME

The photograph in this month's issue illustrates an Indian costume for a boy, for what boy does not love to "play Indian," and how much more fun it is to make one's own Indian suit than to buy it!

When we begin to read about the costumes of the Indians, and the festivals, dances, and games which were such a part of their life, we realize that they did not spend all of their time in hunting, fighting and killing, as so many of the boys who play Indian seem to think.

The Indian boys had their running, swimming and wrestling matches, and many ball games, and practice in hurling the spear and javelin. They also spent much time in practising the dances in which the men of the tribe were in the habit of participating on special occasions.

Besides the games of the Indian boys, there were national or tribal games in which their elders took part. These national games meant a great deal to the Indians, and they put much physical energy and enthusiasm into them. Games were frequently the chief part of the entertainment on festival occasions, and when they were to take place one village would challenge another to a contest, and in that case, the prize won did not belong to the players, but to the tribe. These contests were considered of such importance that people often came from hundreds of miles to witness the sport.

All games with the ball were in great favor, and, among ball games, how many remember that La crosse, which is played so extensively in Canada, is an Indian game, and was known as early as 1636, by the same name that it is called now. Among the Indians it was originally used to cure ills, or as a rite, to prevent misfortune. It also was a means of entertainment for visitors, and a still more interesting use to which it was put, was as a "blind," or ruse in war, so that the enemy would think hostilities were at an end, and by playing nearer, and nearer, to the enemy's ground, the Indians were enabled to make a sudden rush, and gain access to their forts. The ball used was a small one covered with deerskin.

Among other games the Snow-snake game was very popular. The "snakes" were long sticks made of hickory, five to seven feet long, and one-quarter inch thick. They were sloped down to about one inch wide at the head, and about one-half inch wide at the foot. The head was rounded and turned up a little, with a lead point, to increase the speed when they were thrown. The snake which ran the greatest distance on the snow after it was thrown, was a point for the side to which it belonged.

Still another sport in great use among Indian boys was throwing the javelin at a ring rolling along the ground. The javelin was a spear, made of hickory or maple, five or six feet long, and sharpened at one end. The ring at which the spears were thrown was about eight inches in diameter, and was rolled along a line which had been previously agreed upon by both sides.

As for the manner in which the Indians dressed when taking part in all these sports, those who lived in the northern countries wore garments made from skins of animals; sometimes many small skins, sewed together were used. As a means of decoration, the skin along the edges of the garment was



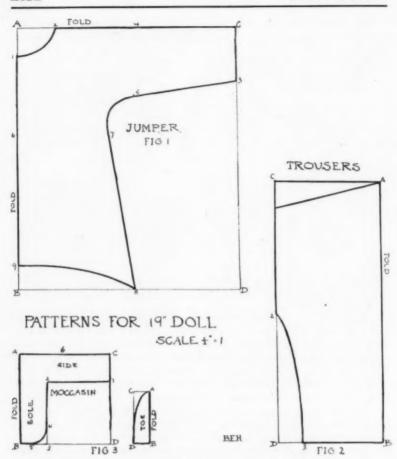


Diagram of the principal parts of an Indian costume for a doll 19" high.

slashed with a knife to make a fringe, and in many cases the garments were ornamented with the emblem or "totem" of the tribe. These totems sometimes represented a bird, or fish, or animal which had been chosen as the name or

sign of the tribe. The various deeds and acts of prowess of the members of the clan, in hunting and warfare, were also depicted on their clothing and teepees (huts). The accompanying illustrations show some of the emblems used in decoration.

The shoes which the Indians were were called moccasins, and these also were made of skins. The Indian women ornamented them with bead embroidery.

The suit illustrated in the picture is not a chief's suit, as that frequently consisted only of a skirt, leggins, and head-dress, but this represents an entire costume made of skins.

A very good Indian costume may be made from a tan colored cambric, trimmed with red bands, allowing about three-quarters of a yard for the doll size, and about three and one-half yards for a ten or twelve year size. The hat in the illustration is made on a frame work, consisting of two splints, one forming the band around the head, and the other at right



angles to it, from front to back, giving a foundation for the crown. The feathers, usually eagle's plumes, were fastened to the center splint.

In making the hat featherbone (uncovered) may be successfully used for the framework.

#### DIRECTIONS

For Jumper: Take paper  $17'' \times 20''$ . Fold lengthwise, then crosswise. After folding in quarters, mark lengthwise fold A, B, and edges C, D, as in diagram. Point 1 = 1'' from A. Point  $2 = 1 \cdot 1^{-2}$  from A. Point 3 = 2'' from C. Point  $4 = 4 \cdot 1^{-2}$  from A. Point  $5 = 2 \cdot 1^{-2}$  from 4. Point 6 = 4'' from A. Point  $7 = 3 \cdot 1^{-2}$  from 6. Point  $8 = 4 \cdot 1^{-2}$  from B. Point 9 = 1'' from B. Curve for neck from 1 to 2. Curve for bottom from 8 to 9. Fringe sleeve from C to 3. Fringe bottom from 9 to 8.

Note. Make sleeve and bottom of jumper longer if necessary.

For Trousers: Take paper  $8'' \times 10''$ . Fold lengthwise, and mark fold A, B, and edges C, D, as in diagram. Point C = center back of trousers. Point I = I'' from C. Point I = center front of trousers. Point 2 = 5'' from C.

Point 3 = x'' from D. Curve from 2 to 3 for inside of leg. Fringe bottom of trousers, and make longer or shorter as necessary.

Moccasins: Take paper 7" x 3 1-2". Fold into square, and mark fold A,B, and edges C,D as in diagram. Point 1 = 1" from C. Point 2 = 1" from line A,C and line A,B. Point 3 = 1" from B. Point 4 = 1-2" from 3. Point 5 = 1-2" from 3. Curve from 4 to 5 for heel. Point 6 = 11-2" from A. Gather from A to 6.

Toe: Take paper 2" x 1". Fold lengthwise and mark edges as previously. Curve from A to D for toe. In making, place A of sole to A of toe, and gather fullness around point of toe. Edges C1 are seamed together, and placed at B of sole, and sewed around sole. Toe portion may be opened from B towards A, and tied.

In making these patterns in a ten or twelve year size, all the measurements may be increased three times, except in the moccasin, where the proportion would vary.

Measure sole of foot, and make AB equal to this measurement, and line A,C (after folding) the same. Multiply other measurements of the moccasin by three.

The suit may be trimmed down the sides of jumper and trousers, and on outside of sleeves, by slashing the material, placing the fringe on each side of a red band. The jumper may also have a cape simulated around the shoulders by the fringe and a red band.

BLANCHE E. HYDE Newton, Massachusetts

## METALRY

#### PEN TRAY

There seems to be but one general outline for a pen tray and that is rectangular. As penholders vary very little in length and as any pen tray is designed to hold three or four holders, the best dimensions for the tray part are  $8 \cdot 1-2''$  long by  $2 \cdot 1-2''$  wide, or  $1 \cdot 1 \cdot 1-2'' \cdot x \cdot 3 \cdot 1-2''$  for the finished tray. The outline may be regular or irregular and some decoration may be applied to the ends and sides if desired. A pen tray looks well without any decoration, with simply a plain edge left around the tray, if it is good in proportion. It sometimes adds a little interest, however, if a little piercing, embossing or enameling is done at either end, if kept simple in detail.

Making a pen tray is an easy problem. The idea is to take a rectangular piece of sheet metal and to stretch or expand it in the middle so that the tray proper may be shaped from the expanded metal while the sides are left the original thickness. The design for the pen tray described here is illustrated in Figure 1.

To make the tray we shall need a piece of 2c gauge\* metal 11 3-4" x 3 3-4". Draw the diameters. Lay off 4 1-4" on either side of the short diameter, and 1 1-4" on either side of the long diameter as shown at A,B and C,D, Fig. 2. Draw parallel lines through A and B and C and D thus making a rectangle 8 1-2" x 2 1-2" which is the size of the tray proper. These lines should be drawn in pencil first and then made permanent with a scratch awl. Now measure 1-4" inside of the rectangle we have just made making another rect-

<sup>\*</sup>Gauge, is a term used to denote the thickness of sheet metal. The Standard Wire Gauge is divided in gauge numbers from 5 to 36, and is used for measuring the thickness of wire and sheet metal. It is usually a circular plate of steel having round its edges a series of notches of standard openings.

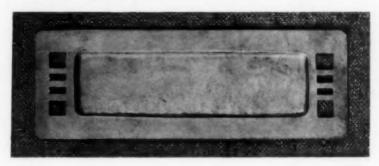
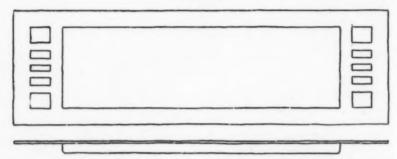
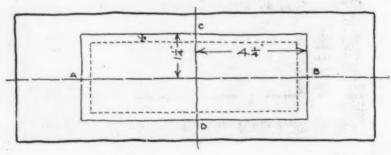


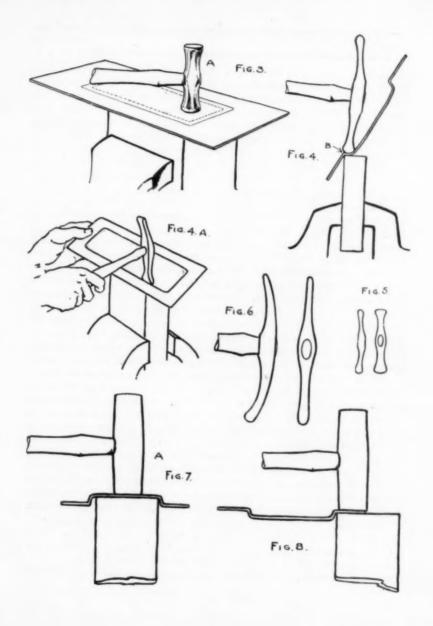
FIG. I.



angle 8" x 2". These lines must not be scratched but left in pencil, as shown by dotted line, Fig. 2 E. The metal inside of the dotted lines is to be stretched to form the hollow part of the tray. This is done with the hammer shown at Figure 3 A. Place the metal over a smooth flat metal surface (an old flatiron serves the purpose very well) and using the domed head of the planishing hammer shown at A, go over the surface inside of the dotted line. This stretches the metal in the center where we want to get depth for the tray. When this has been done evenly all over, the metal should be softened as the hammering has hardened it. This softening is called annealing and is done by heating the metal red hot and allowing it to cool either naturally or by dipping it in cold water. The heating is ordinarily done by the use of the blow pipe, but if one is not at hand the metal may be placed over a gas plate or in an ordinary kitchen stove on top of the hot coals. It will be necessary to anneal

FIG. 2.



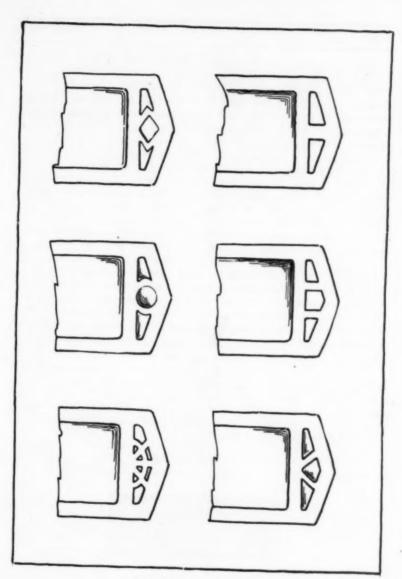


ROSE PEN TRAY

two or three times during the making. Next take a piece of hard wood, about 4" x 4" x 7-8" with square edges, maple is best, and place it in the vise so that the grain of the wood runs vertical. Place the back of the metal against the block so that the edge of the block is exactly below the line B. Fig. 4. With the hammer shown at Figure 5 go around the scratched line, sinking or driving the metal away from the surface as shown at Figure AA. To work around the corners it is necessary to use a hammer like Figure 6. This operation is repeated until the required depth is obtained A good depth for a tray of this size is about 5-16". The bottom of the tray will be more or less irregular, which depends upon the care we take in hammering. To even the bottom, reverse the tray and place it over a thicker block of wood, Fig. 7, about 4" x 4" x 2 I-4" and use a mallet, Fig. 7 A. The edge of the tray should be kept level. This is done by placing it against the edge of the block, Fig. 8, and hammering it lightly several times during the making. After shaping the hollow part of the tray as desired we then true up or planish the entire surface of the tray using hammer at Figure 5. As this hammer gives a long narrow mark care should be taken to keep the marks parallel. In planishing, a metal block is used in place of the wooden one. As before a flatiron will answer the purpose.

We are now ready to finish the outline of the tray and apply the decoration. The design for this tray calls for a flat space of 1-2 inch from the edge of the sunken part on each side, so we measure this distance, draw a pencil line and cut to the line with the shears. By referring to our design again we find that at either end there is a flat space of I I-2 inches called for, so the measurement is made and the ends cut to the required line. We also notice that the decoration in this case is piercing at each end. A tracing is made from the design and glued to the bottom or under side of the tray. A drill is then used to make an opening through which the piercing saw is placed. The piercing saw is first placed in the saw frame with the teeth pointing out and toward the handle and made secure at one end. The other end is placed through the hole where the opening is to be and then made secure at the other end of the saw frame. The tray is then placed at the edge of the bench or over a piece of wood screwed on the bench for this purpose. The saw is held in a vertical position and moved up and down. When the openings have all been sawed out, a file is used to true up and smooth all edges. A piece of fine emery paper may be finally used to finish edges.

Sometimes the metal takes on beautiful colors during the making of the tray, resulting from annealing, but more often they are uninteresting. When they are uninteresting it is necessary to clean the object. A solution called pickle is used for this purpose and is made of one part of sulphuric acid to fifteen parts of water. The solution may be used cold but is more effective



Suggestions for pen tray ends.

ROSE PEN TRAY

if used hot. When used hot a copper dish is necessary. The object being placed in the dish with enough pickle to cover it, it is allowed to come to boiling heat. The pickle is then poured off and the object rinsed in clean water. After cleaning, the tray may be colored in various ways but one that has proved satisfactory is obtained by dipping it in a solution of liver of sulphur and water, using a lump of liver of sulphur about the size of a half dollar, and one quart of water. Heat the solution and dip the object while hot. This will turn the tray black but, after rinsing in cold water, the color of the metal is brought out by rubbing lightly with fine pumice stone, removing as much or as little of the dark color as desired. Rinse in clean water, dry in sawdust and rub well with a soft cloth. Another method of coloring is to coat the tray with ordinary machine oil after it has been thoroughly cleaned and heat it very slowly and evenly either on top of a stove or over a gas plate. This operation should be watched closely and when the desired color has been obtained remove the tray and let it cool naturally. A pair of tongs is necessary to handle the tray when it is hot. This method gives beautiful irridescent colors, and although they are not permanent they will remain for a long time.

The principle followed in making the pen tray is employed in the making of plates, pin trays, and card trays whether circular, square or rectangular.

The tools required in making the pen tray are quite few in number, in addition to what we already have—a mallet, three hammers and a pair of tongs.

MATERIALS. A piece of sheet copper 11 3-4" x 3 3-4" No. 20 gauge. A lump of liver of sulphur. 1-4 lb. powdered pumice.

To enable those interested in this problem to obtain the necessary tools and materials Mr. Rose will send them as specified above to any address on receipt of postal money order for \$2.75 if ordered together. If ordered separately, twenty-five one cent stamps for materials and postal money order of \$2.50 for tools. All correspondence to Mr. Rose should be addressed to 14 Woodbridge St., Cambridge, Mass.

AUGUSTUS F. ROSE Boston, Massachusetts



# HELPFUL REFERENCE MATERIAL

## Geometric Problems and Applications

Lary, Book, April 1909, p. 776. Cross, Mechanical Drawing. Anthony, Year-Book of Mechanical Drawing. Mathewson, Notes for Mechanical Drawing. Thompson's Mechanical Manual, Part I.

## Constructive Drawing and Design

Bailey, Book, November 1904. Council Year-Book, Bailey, The Principles of Constructive Design, 1901; Bailey, Beautiful School Work, 1905; Sargent, Constructive Work without Special Equipment, 1906; Mathewson, First Year Drawing in Technical High School, 1906; Cremins, Design in Primary Grades, 1906; Batchelder, Constructive Design, 1904; Soper, Constructive Work in Town Schools without Special Equipment, 1907. The Art Crafts for Beginners, Sanford.

## Drawing and Making

Prang Text Books, Chapters entitled Measuring and Planning. Council Year-Books: Articles by Mohr, 1904, 1905; Cremins, 1904, 1905; Griswold, 1904; Garritt, 1906, 1907; Murray, 1907; Dillaway, 1907. Primary Hand Work, Seegmiller. Paper Sloyd for Primary Grades, Rich. Elementary Sloyd and Whittling, Larsson. Beginning Woodwork at Home and in School, Van Deusen. Problems in Woodworking, Murray. Problems in Furniture Making, Crawshaw. Applied Arts Drawing Books, Seegmiller. The Manual Arts for Elementary Schools, Hammock.

## Lettering

School Arts Packets on Lettering and Initials. Perry, Book, January 1905, p. 196. Haney, Book, January 1904, p. 228, December 1907, p. 289. Daniels, Book, May 1905, p. 49. Hall, Book, April 1909, p. 753. Brown, Letters and Lettering (Bates & Guild Co.), especially Chapter 5. Council Year-Book, 1906; H. H. Brown, Teaching of Lettering. Johnston, Writing and Illuminating and Lettering. Applied Arts Drawing Books, Seegmiller, VI, p. 31; VIII, pp. 23, 31. The Manual Arts for Elementary Schools, Hammock, IV, p. 21; V, p. 14; VI, p. 24; VII, p. 14; VIII, pp. 26, 27.

# Thanksgiving Material

School Arts Harvest Packet. Book, November 1905, p. 223. Historic Pilgrimages in New England, Bacon (Silver, Burdett & Co.), Chapters II-V.

| Itrust in Nature for the stable laws of beauty utility |       |    |   |  |  |  |
|--|-------|----|---|--|--|--|
| OC   | TO    | BE | R Fling wide the generous grain; we fling   |  |  |  |
| 1  | FRI   | 0  | O'er the dark mould the green of spring.  For thick the emerald blades shall grow  When first the March winds melt the snow               |  |  |  |
| 2  | SAT   | 0  | And to the sleeping flowers below The early blue birds sing.  Bryant  Chere are people who say I see no charm in the country.             |  |  |  |
| 3  | 35    | 0  | I see much more than charm there — I see infinite splendors. — One can say that everything is beautiful in its                            |  |  |  |
| 4  | MN    | 0  | Millet b. 1814.  First among artists he realized the artistic capabilities of   |  |  |  |
| 5  | TUE   | 0  | J. a. Symonds b. 1840. Critic and literary Instorian.  Author of "The Renaissance in Italy," a standard work.                             |  |  |  |
| 6  | (Jeyy | •  | Tennyson d. 1892. Come, my friends. Tis not too late to seek a newer world. Push off, and sitting well in order                           |  |  |  |
| 7  | THU   | •  | Smite the sounding furrows: for my purpose holds To sail beyond the sunset, and the paths Of all the western stars, until I die. Zennyson |  |  |  |
| 8  | FRI   | •  | Rembrandt buried 1669. A superb etcher and a su-<br>preme painter, whose like it is not probable we shall see                             |  |  |  |
| 9  | SAT   | •  | Filippo Lippi d. 1469. If you get simple beauty and not else, you get about the best thing God invents. Browning                          |  |  |  |
| 10   | ST.   | •  | Watteau b. 1684 West b. 1783. Murkacsy b. A calmness broods upon the hills.   |  |  |  |
| 11   | Mon   | •  | And summer's parting dream distills A charm of silence over all. Hong the Dyke  |  |  |  |
| 12   | TUE   | •  | 1492 Columbus landed on San Salvador. Who pushed his prows into the setting sun   |  |  |  |
| 13   | WeD   | •  | And made west east, and saild the dragons mouth.  And came upon the Mountain of the World   |  |  |  |
| 14   | THU   | •  | Battle of Hastings 1066, made William the Norman king of England, for which triumph the twin temples of                                   |  |  |  |
| 15   | FRI   | •  | Virgil b. 70 B.C. peace at Caen were a thank offering. O happy happy husbandmen for whom, far from the din                                |  |  |  |
| 16   | SAT   | •  | of war, the kindly earth pours forth an easy harvest  |  |  |  |

| Spring shall plant and flutumn garner tend of time |      |    |  |  |  |  |
|--|------|----|--|--|--|--|
| OCTOBER IN GARNERING the fruits, in discarding the |      |    |  |  |  |  |
| 17   | 12 m | 0  | bids, in in closing up the old account do not forget the new<br>October is the time to place the seed in its winter bed. &   |  |  |  |
| 18   | MoN  | 0  | St. Luke's Day. Saint Luke is patron of painters. A Greek monk,<br>Michael (a. 326) affirmed the evangelist painted a portrait of Christ.  |  |  |  |
| 19   | TUE  | 0  | Leigh Hunt b. 1784. Demoter of the threshing floor! Ah Write me as one who loves his fellow-men." on her corn-keap, while she stands   |  |  |  |
| 20   | WED  | 0  | smiling by, with sheaves and poppies in her hands. Theocritus.   |  |  |  |
| 21   | THU  | 0, | Coleridge b. 1772. He prayeth best who loveth best All things, both great and small. Coloridge.  |  |  |  |
| 22   | FRI  | 0  | Us the noon of autumn's glow Ohe merciful man is merciful to When a soft and purple mist his beast." Take notice, for Like a vaporous amethyst winter comes anon.                          |  |  |  |
| 23   | SAT  | O  | Or an air-disolved star Spe who loves all things both Fills the overflowing sky great and small will rejoice in the golden Hunters Moon  |  |  |  |
| 24   |      | O  | Which fulls on the 28th, without murdering anything.  Make a moonlight pilgrimage to some shrine of beauty.  |  |  |  |
| 25   | Mol2 | O  | Chaucer d. 1400, said, Dature, the vicar of the Almightie Lord.  DRINTING in the glorious history of which, shine the names of Gutenberg, Coster, Caxton, Aldus, Morris, was a secret pro- |  |  |  |
| 26   | TUE  | O  | cess until the rack of Mainz, 1462, closed the shop of Foter Schoeffer, and scattered his workmen wide, like generous grain teeming with a mighty harvest. The date was                    |  |  |  |
| 27   | WED  | 0  | The Hegira of Printing, 1462.  The Jewel of Afred, of blue enamel  |  |  |  |
| 28   | THU  | 0  | and gold, quaintly lettered, ALFRED had one wrought was found at Athelnay, on this day, 1693.  |  |  |  |
| 29   | RID  | 0  | You soft and still the autumnal landscape lies.  Calmly outspread beneath the smiling skies:   |  |  |  |
| 30   | Sat  | 0  | As if the earth in prodigal array Of gems and broidered robes kept holiday. Sarah Whitman "Bear him forth in triumph., Through the autumn night.   |  |  |  |
| 31   | S.   | 0  | Hallowe'en. Keats b. 1795. Jolly Jack-o'-lantern. With his eyes so bright"   |  |  |  |



#### OLD DEERFIELD IN OCTOBER

By
THE ALLEN SISTERS

THE Main street of this famous old New England town is in its glory when the leaves of its giant elms have turned yellow. Then the sleepy haze of the valley floods every nook and corner of the village, and the sunlight, strained through this golden canopy, bathes the quaint houses gray with age, the old side paths wandering at will, and the grassy slopes of the roadway flecked with the first ripe leaves, with a radiance of light of indescribable loveliness.

## EDITORIAL

CTOBER is here again!

"Her herald is the sumac, with its banner rays of flame;
'The carnival is coming,' its crimsons now proclaim.

Her Majesty, October, writes her signature in gold
From the hillside to the valley and across the sunlit wold;
The marigolds and asters, with the plumes of goldenrod,
Set forth the splendors of her state at her imperial nod.
The Frost King greets her with his touch—the queen whom he admires,
And straight her emerald tapestries are shimmering with fires;
Her forest belts are jewel-claspt, her crowns are ruby tipped;
Her garments bear the fragrance of the rarest wine that's sipped.
She rules by right of beauty and our worship quick compels;
We love the spring and summer, and the winter's clinking bells;
But Her Majesty, October, makes the careless heart devout,
And we bow in silent reverence at her regnant marching out."

Let us all join hands with Emily Gilmore Alden, and bow with her before this queen-mother.

If this makes too great demands upon the imagination, read to your children The Passing of the Leaves:

So the tree went on growing all summer long, until the middle of October. Then there came a very cold night, and the leaves stood still all night long, wishing that the wind would come and keep them stirring and keep off the frost. But they did not freeze that night. In the morning they were very still and sober though.

One leaf said to another: "I feel somehow as if times were changing!" "Yes, we shall not be here very long."

"No, the sap doesn't come up as freely as it did, and I am not so plump and smooth as I was."

"I wonder what is going to happen! Somehow the sun doesn't seem as warm as he did!"

So the leaves talked together in their old age. And they agreed to write down all they knew, and put it in little packets, and fasten them on the twigs, so that if anything should happen, these little buds would know how to grow up and be good leaves next year. And every leaf fixed up a bud, and put all he knew inside of it, and then waited patiently for what was coming.

By and by it came—a regular freezing frost. Then the leaf felt all its little cells burst by the ice in them. All the windows by which the sap looked

EDITOR NOTES

out at the sun were darkened. All the little doors through which the sap got air were closed. All the little canals by which the sap came up through the stem were blocked up, and the poor leaf had nothing more to live for.

For a few days he hung on to his twig, and kept up as much color as he could. But he changed every day, and grew lighter and drier. All the little juice that was in him the winds drank up. Then the leaf grew stiff and rattled in the wind. By and by, the stem became so brittle that it broke off, and the leaf went whirling down into the road, just under my window, and the wind rushed it along down-hill, till it found a quiet spot in a deep gully by the bridge, where the ground is always damp.

Then the leaf began to soak up the water and decay. In a little while there was nothing left but the stem and ribs of it—the skeleton of a leaf. All the rest was decayed and gone.

"Gone! Where to?" Well, I'll try to tell you.

When things decay, it is the same as burning them very slowly. Part of the leaf becomes a sort of gas, and floats off in the air, or is carried off in the water. And all the rest of the leaf just sinks down and mixes up with the soil where it lies. If you burn a leaf, you know that the gas and smoke go off into the air, and only the ashes remain. It is just the same when my leaf decays under the bridge. And so when my hickory leaves "go," they go off mostly into the air to feed other leaves; a little into the ground to be sucked up by the next tree or blade of grass that grows by their grave.

Nothing is ever lost. They go away, but they come again, here or somewhere else. Nothing is ever lost.\*

In the cover stamp this month is a very old symbol of joy. It was enlarged, by a high school boy, from a Chinese decoration painted on porcelain. Like almost all Chinese art, whether in the realm of architecture or handicraft, it violates the principles considered in the western world as fundamental. It must be confessed, however, that this arrangement of straight lines within a circle is rather amusing and not unpleasant, although only the merest fragments of the figure fall upon either the vertical or the horizontal diameter, and there is nothing within

<sup>\*</sup>From "In Time with the Stars," by Thomas K. Beecher, the chapter "How Things Change." An invaluable book of short addresses to children, addresses with a moral, ethical, or religious purpose.

NOTES EDITOR

the contour of the circle to echo the original form even remotely, as a square in the center would have done. The widths of the spaces contradict the practice of the Greeks in their frets, and the lack of interlacing, together with the sharp-angled character of the whole, sets it apart from Celtic patterns. This rosette.

if such it may be called, is a typical Chinese method of filling a circle; it should not be overlooked by the modern designer. In reproducing the design, draw first an outer circle. Within this draw a second which shall determine the thickness of the strokes throughout the design. Draw a vertical diameter and set off carefully on this diameter all the vertical measures. Rule indefinite horizontal lines from these points and then add the other vertical connecting members. The pattern may then be filled in with India It may help the pupil to



know that the vertical diameter of the inner circle, if divided into six almost equal parts, will furnish points upon which principal lines of the design are located.

¶ I promised last month to show you a few examples of pencraft produced spontaneously, without the remotest suspicion that they would ever be reproduced. Here they are, much reduced in size. That on this page is from a letter I received EDITOR NOTES

from Ernest A. Batchelder, a letter solid full of fun, and fine art. The first rectangle on page 183, came from Amy Rachel Whittier, one of the Boston Supervisors; the second I borrowed from Mrs. Bailey; the third is a note from James Hall; the fourth is from a post card by Herman Bucher of New York. Longfellow says to his friend, in The Day is Done,

"Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice."

With such letters as these from one's friends one may gather a similar double pleasure, for the writers have added to their message the beauty of a free and charming art, an art within the reach of all.

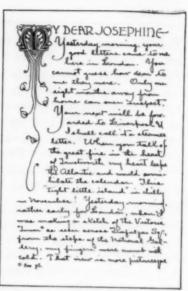
¶ The article on Picture Study by Professor Sargent recounts an experiment of great importance, an experiment which may prove to be epoch making in the history of picture study in the schools. One thing is certain, that from such study as there outlined no such result as the following could appear:

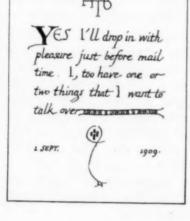
This story is abaut baby Stuart.

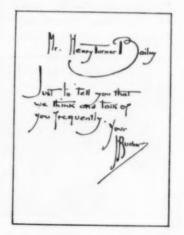
When baby Stuart was in a ship she fell out and a dog saw her and swam to her and put his foot undur her and carry her to shore when she was growing up she was a king of England the dog was named Landseer.

This remarkable and ludicrous essay is the production of a third grade pupil. "Art interpretation" too early is as bad as carpentry work too early, mechanical drawing too early, and "scientific color" too early. Modern psychologists agree with St. Paul in one respect at least, (some "educators" seem to disregard the teachings of both), namely, that children and adults differ in certain manifestations of mental activity.









EDITOR NOTES

¶ In response to a demand from different parts of the country for the motto of The School Arts Guild done large size suitable for hanging on the schoolroom wall, the Davis Press has printed the motto in two colors on a card 10 x 13 inches. This card can be obtained only by subscribers to the magazine. It is given as a premium with each renewal or new subscription. I did the lettering myself as well as I could, following well-established precedents in pen craft. This card is reproduced small size as the frontispiece to this number. Cards of this size are given as prizes to certain winners in the monthly contests.

After a somewhat unhappy delay, arrangements have finally been made for the writing of the Outline for the Mechanical Division of the High School course by Mr. Mathewson of the Technical High School, Cleveland, Ohio. The readers of The School Arts Book ought to congratulate themselves upon having the high school work outlined by two men of such experience and ability as Harold Haven Brown and Frank E. Mathewson. Each course will be progressive through several years, furnishing a complete outline preparatory for the courses in collegiate or technical schools.



parties will end the month with jollity. The exultation expressed by this boy with his jack-o'-lantern, drawn by a little girl named Margaret, six years old, will be experienced by many a lad who achieves a lantern this year for the first time. Let us help the children to have a good time. A few suggestions for favors are given by Miss Barker of Newport,

R. I., in the department of Correspondence.

NOTES EDITOR

It This year the Museum of Fine Arts, Boston, offers two collegiate courses, beginning in February and running through the second semester of the college year. The fee for each of these courses is \$5. Blank forms of application will be sent on request. A course in Design in the terms of Drawing and Painting, with special reference to examples in the Museum, by Dr. Denman W. Ross and Mr. Edgar O. Parker. A course in Observation of Pictures, by Miss Alicia M. Keyes. One picture is studied each week with special reference to the use of color, and exercises in observation of color and light in nature are constantly required.

A Several "esteemed correspondents" have said that the best part of The School Arts Book is the department of wit, dismembered and scattered like spice through the advertising pages. No one can invent such items. Only real live children in the stress of school life can produce them. The children are throwing them off constantly "to pass into nothingness" unless the teacher catches them in her note book. Any teacher who will catch five fresh examples of the unconcious wit and humor or the amusing stupidity of children, and send them to The Davis Press, 44 Front Street, Worcester, Mass., on or before December 31st, 1909 will receive as a token of the appreciation and thanks of the Publishers of The School Arts Book a packet of Old Japanese Designs. Needless to add, these examples must be genuine, and unpublished.

A little nonsense now and then Is relished by the best of men.

## CORRESPONDENCE

My dear Mr. Bailey:-

Newport, R. I.

I am sending you a few Hallowe'en favors showing what the pupils in the lower grades have done to celebrate this season of festivity. Thinking you may enjoy these as unique features of work I will add them to your store of accumulations.

Very truly yours, Edith A. Barber.



My dear Mr. Bailey:-

Lowell, Mass.

There comes a time in almost every study when it is necessary to review work which, seemingly well presented and carefully worked out, does not appear to have made a lasting impression. Reviews as a whole do not attract children. For a change to induce interest I tried this experiment.

The subject was spelling and the words were those termed difficult to spell, consisting mainly of adverbs, adjectives, prepositions, and verbs, active or passive. These are found in most spelling lists arranged alphabetically, as ache, afraid, almost, already, etc. The average age of the children was eight, and in third school year. The words were assigned, ten or more at a time, care being taken against copying. First the children were to write the word from the book or board, then to draw a picture representing their idea of the definition.

Under the word "ache," a number of specific aches were expressed, as toothache, headache, earache. "Afraid" brought quite a revelation. They were afraid of bears and other animals not so readily determined from the picture. The children were "against" various things,—fences, trees, lampposts, or children. "Already" meant to some, in condition to go somewhere, equipped for school or church. "Answer" involved a telephone.

This gives an idea of the experiment.

After it had been tried I was interested to read Sully's Studies of Childhood, The Young Draughtsman, and compare notes.

Yours sincerely, Sarah E. Scales.

Dear Mr. Bailey:-

How do you like our Hallowe'en favors? We like our Jack of the lantern very much he looks so fierce and funny and frightful. We cut him from



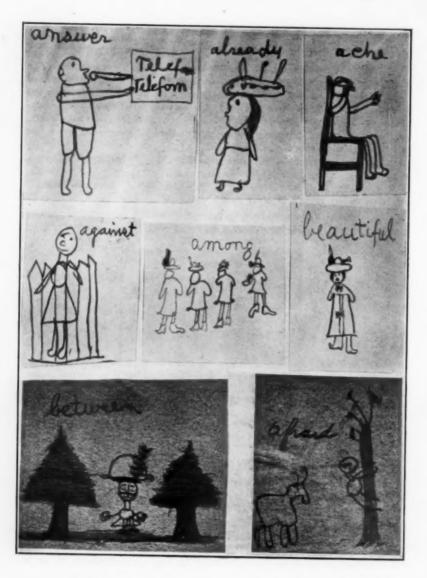
drawing paper colored dark red and then pasted a piece of bright yellow paper on the back of him to make his eyes, nose, and mouth shine. A touch or two with the lead pencil, and a bit of string, finished Jack to the complete satisfaction of the children. The Jack I am presenting to you as a sample was made by Vernon Brock, second grade, Union Primary, Kennett Sq., Pa.

Yours cordially, A. B. A.

#### AN INEXPENSIVE SUBSTITUTE FOR PAINT.

To the Editor of The School Arts Book:-

In many schools throughout the country, the children are handicapped because school boards declare water color boxes and paper to be too expensive. A substitute for water color is to be found in Easy Dyes (formerly known as



Magic Dyes). They are known to many teachers in stencil work. Three or four tubes of this new painting medium may be had at any drug store at a cost of fifteen cents a tube. These will last a school of forty, a year or more. The colors mix readily in cold water and are applied with the brush in the same manner as water color with far more satisfactory results, so far as softness of color and facile technique are concerned.

Each child should be provided with several little pans, or baking powder can tops, for the colors, and one from which clear water may be taken to moisten the "paints." The teacher may squeeze into each receptacle an amount of dye equal to the size of a hat pin head, or even less, or she may find it easier to have previously dissolved the dye in bottles of water, and to distribute the liquid. A little experience will regulate the use of the dyes according to the needs of the school. The dyes do not stain the pans nor the brushes if they are washed at the close of each lesson. Curiously enough, one brush may be used for all colors with the same ease as in water color work.

The necessary colors are Cardinal Red, Yellow, Cadet Blue, and Navy Blue, the last named being used instead of black in monotone pictures, since it really is, when diluted, a soft atmospheric gray instead of blue. With the use of this one color, simple winter landscapes like Illustration I may be made in the lowest grades. For Illustration II the tree was first drawn and cut out by the teacher (who should select a knotted old tree for her model), then laid on the paper by the pupil and used as a positive stencil. Holding it firmly the brush is rapidly passed over the part intended to represent the sky. The object of the stencil is to preserve the whiteness of the paper where snow is to be represented. The trunk of the tree below the horizon line is outlined







#### CORRESPONDENCE

to throw it in relief against the snow. As the snow falls and rests upon the upmost surfaces of the branches, the rest of the tree may be painted black. Illustration III is a problem in simple composition for primary grades, and represents the fish in an aquarium. The paper is first shaded in blue or gray, and when dry the fish added with darker tones.

In the list of colors, green was not mentioned. It is readily made from yellow and blue, though, if desired, green may be procured in the tube.

The paper should be wet on the wrong side and damp on the right side. With a little experience the teacher will overcome such difficulties as the using of the paper too wet or too dry, or the using of too strong color.

Drawing and painting are natural modes of expression, and a true teacher may always satisfy the child's desire to picture if the medium is only blueing and red ink or a stick of homemade charcoal.

Mrs. Rena Tucker Kohlmann,

Teachers College of Indianapolis, for the Training of Kindergartners and Primary Teachers.



# THE ARTS LIBRARY

### **BOOK REVIEWS**

Elementary Principles of Industrial Drawing. By George Jepson. 30 pp. 6 x 8. 11 plates. 50 cents.

This little book is just what some people have been looking for, for a long time, a book which in the smallest possible compass presents "all the essential principles as applied to mechanical and architectural drawings." The exercises in the book have been given by the writer in a course of twelve lectures of two hours each. Needless to say, the exercises have been selected with the utmost discrimination. The plates are clear and the text without a waste word. Mr. Jepson is instructor in descriptive geometry, machine drawing and shop work in the Massachusetts Normal Art School, was for many years master of an evening drawing school in the city of Boston, and is a medallist of the Science and Art Department, Great Britain; he therefore speaks from an extensive knowledge of the needs of pupils.

Woodwork for Schools. By Bailey and Pollitt. 156 pp. 41-2 x 7. 122 illustrations. The Manual Arts Press, Peoria, Ill. 75 cents.

This little book seems to be the best expression of the present effort among English manual training teachers to correlate mathematics and physical science with manual training. Mr. Bailey is head-master of St. Albans Technical School, and manual training staff instructor for Hertfordshire County Council. Mr. Pollitt is head-master of the South Hall County School, Middlesex. The book contains directions for making many objects of interest to boys and of use in the schoolroom. The plates are clear and the text adequate. One cannot but wish that esthetic considerations had been given a little greater weight in some of the models. Such models as the wall bracket, Fig. 8, the toothbrush rack, Fig. 29, the wall bracket, Fig. 31, the Oxford frame, Fig. 37, the match box bracket, Fig. 41, and the coat rack, Fig. 43, are inexcusably barbaric in design. The models for physical apparatus are especially commendable. Among the models which are somewhat notable and which might prove of unusual interest to American boys and girls, are the galvanoscope, Fig. 48, the hygroscope, Fig. 83, the moth trap, Fig. 87, the bat and ball trap, Fig. 91, the needlework cabinet, Fig. 106, and the gong stand, Fig. 114. A bright manual training teacher having had some training in esthetics, would be able to develop a large number of attractive models from the suggestions given in this book.

# Modelling in Public Schools. By Walter Sargent. 36 pp. 6 x 8. 18 illustrations. J. L. Hammett Co.

Without wasting time with fine phrases on the educational value of clay work, and without making use of words temporarily fashionable in the pedagogical world, the author sets forth in a way that everybody can understand, the essential equipment, plan of work, and methods of manipulating plastic material in the elementary schools, and concludes with directions for making simple plaster casts. The illustrations are well chosen and admirably reproduced. The book is exactly right for the busy teacher who wishes to have educative modelling in her school. "A boy who cannot draw an Indian canoe from a small model can usually shape one in the round and then in relief. After these steps he can almost always draw it with fair success."

# Oriental Rugs. By Arthur Urbane Dilley. 82 pp. 6 x 8 1-2. 31 illustrations and a map of the rug-producing districts of the Orient. A. U. Dilley & Co., Boston. 50 cents.

People interested in oriental rugs but unable to own the large and expensive books dealing with their manufacture and design, would be glad to have this little book with its typical patterns. Mr. Dilley is an authority and gives reliable information on how to identify oriental rugs.

# The Manual Arts for Elementary Schools. By C. S. and A. G. Hammock. D. C. Heath & Co.

This new series, consisting of nine books for children's use and a manual for the use of the teacher, marks a distinct advance in school equipment. The books for the primary children have pages 6 x 8 inches, a most convenient size for little folks to handle. The books for the grammar grades have pages 8 x 11 inches, bound by the long edge and therefore more than usually convenient to handle upon the school desk. The teacher's manual is unique. It has 75 pages 3 1-2 x 5 inches, with a cover in two colors, exactly the right size to slip easily into a pocket or a teacher's hand bag, and contains, among other novelties, schedules of Supervisor's visits and teachers' meetings. The aim of this new series of books may be gathered from the following quotations: "It is the aim of the authors to unify drawing and manual training, thereby rendering drawing more practical and manual training more artistic.

The authors believe that any series of books should supplement, not supplant the work of the teacher. Since drawing is a graphic language and

therefore has a technique of expression, it is necessary for one to see good examples of rendering as well as to have oral or written instruction. . . A large drawing on a chart or blackboard is not sufficient inasmuch as it does not show the method of producing the desired effect with the medium in the hands of the pupil. It may show how to make a blackboard drawing but it does not show how to use the pencil or brush in making a small drawing." In looking through the pages of the books, one is impressed with the fact that they do show exactly what the authors claim, namely, good technique. The reproductions throughout, both in gray and in color, are astonishingly faithful to the original drawings. Beginning with the simplest work of the first year children, the books exhibit a carefully graded, logically progressive course through the ninth grade, under the heads of drawing, design, and construction, The series as a whole is marked by a most commendable simplicity of subject and directness of treatment, and by the most satisfactory combinations of color ever published for children to emulate. Color plates usually are too complex. These are so simple and so good in their combinations of two or three tones that the production of crude and inharmonious combinations hereafter in schools where these books are used, would seem to be inexcusable. Such illustrations as the little pitcher in the sixth year book, the group of books and the moonrise in the seventh year book, and the two landscapes in book eight, are good enough to frame and to have constantly upon the wall of ones' living room. One might mention as almost equally praiseworthy the pencil drawings of plant forms, the drawings from common objects, the applied design, and the lettering. In a word, the illustrations in this series of books smack not of the amateur but of the trained artist who has been successful in placing his art at the service of the child.

# Spool Knitting. By Mary A. McCormack. 74 pp. 5 x 7 1-2. 45 illustrations. A. S. Barnes & Co. \$1.

Those who remember knitting with a common spool with pins driven into the end (and who does not?) will be surprised to see what has been made of this simple device in the realm of modern school handicraft. This book gives no less than thirty-two objects, useful in the child's realm, which a child of ordinary intelligence can make. They range from a table mat to a doll's hammock, and from a washcloth to a school bag. There are clothes for the doll and articles of wearing apparel for little boys and girls, all made with the simple implement which children love to use. It is a book for primary teachers and for mothers who have ever with them the problem of useful occupation for little fingers.

Public School Penmanship. By Albert W. Clark. 162 pp. 5 x 7 1-2. 62 illustrations. Ginn & Co. 80 cents.

Penmanship, one of the venerable arts, has suffered as a public school topic through the frequent changes in method which have run over the country like forest fires during the last ten years. That the old slant system was somewhat illegible and the vertical system somewhat ugly, everybody must admit, That the system known as the medial slant is the solution of all the chirographical problems, only time will prove. At the present moment one is inclined to agree with the critics that the penmanship of our school children combines the vices of both the vertical and the slant systems. This book by Professor Clark, which has the triple purpose of unfolding enough of the theory of penmanship to sufficiently enlighten anyone, to suggest what to teach in penmanship, and to explain how penmanship should be taught in public schools. ought to bring order out of chaos and give legible and beautiful results. It is intelligently written, admirably illustrated, and clearly printed. The book seems to contain about everything a teacher of penmanship needs to know. A good index, in this case difficult to make, would have supplemented the exhaustive table of contents and added greatly to the working value of the book.

#### RECENT PUBLICATIONS

- GHIRLANDAIO. By Gerald S. Davies. The first monograph in English on the life and work of the great Florentine artist. Charles Scribner's Sons. \$4 net.
- A HANDBOOK OF MODERN FRENCH PAINTING. By D. Cady Eaton. A compact and convenient biographical and critical study of French art from the time of Watteau. Dodd, Mead & Co. \$2 net.
- NATURE AND ORNAMENT. By Lewis F. Day. Part I. Nature, the Raw Material of Design. Instead of merely revising his "Nature and Ornament" for the projected two-volume edition, Mr. Day has rewritten the work in fuller form, emphasizing especially the ornamental aspect of plant life. Charles Scribner's Sons. \$2 net.
- VIGÉE LE BRUN. By J. Lemon Hare and Haldane Mac Fall. "Masterpieces in Color" series. Frederick A. Stokes Co. 65 cents net.
- THE SCHOOL OF MADRID. By A. DeBernete y Moret. Very little is said about Velasquez, the author's idea being to investigate the works of his pupils, followers, and contemporaries, which are often confused with those of the master. Charles Scribner's Sons. \$2 net.

- PRACTICAL GUIDE TO THE WILD FLOWERS AND FRUITS. By George Lincoln Walton, M. D. Illustrated in color, etc. J. B. Lippincott Co. \$1.50 net.
- WOOD TURNING. By George Alexander Ross. The book includes a review of the development of the lathe and its parts, a study of the tools used in turning, an exposition of the various forms of lathe work, and recipes for making and applying stains and waxes. Ginn & Co.
- SIXTEENTH ANNUAL REPORT of the Western Drawing and Manual Training Association contains the proceedings of the meeting held at the Central High School, St. Louis, May 1909. The volume, which is a model of arrangement and good printing, is enriched by six halftone plates and several illustrations and tailpieces in the text. The drawing teacher who would keep abreast of the times should look over this valuable report. Copies could probably be had from the secretary, Miss Bertha L. Patt, State Normal School, Cedar Falls, Iowa.
- WOODWORKING. By Ira S. Griffith. A second edition has been published by the Manual Arts Press, Peoria, Ill. This edition is an improvement upon the first, not only in its new cover, but in having a complete index which adds greatly to the working value of the book.
- EDUCATION FOR EFFICIENCY and INDUSTRIAL EDUCATION. Two addresses by Prof. E. Davenport, of the University of Illinois, have been published in pamphlet form, by the University, and may be had for a nominal price. For grasp of the situation, logic of argument, and force of presentation, they stand in the forefront of the literature of the subject.
- MASTERS IN ART for October 1908 deals with Moretto, for November with Millais, and for December with Bastien-Lepage. Among the Morettos reproduced is the famous Justina in the Imperial Gallery, Vienna, and "one of the most delightful of Italian Madonnas," that in the Martinengo Gallery of Brescia. Among the famous works of Millais is to be found the Ophelia and the Lorenzo and Isabella. The place of honor in the Bastien-Lepage number is given to his Joan of Arc. A marked change has come over the spirit of the text of Masters in Art. In place of the almost judicial judgments based on careful consideration of the testimony of all the most worthy witnesses, expressed with thoughtfully selected words used with the utmost precision, we have the brilliant generalizations and conversational English of one who assumes a more personal point of view.

- CAMERA WORK, edited and published by Alfred Stieglitz, New York, perhaps the most aristocratic in appearance of all the magazines published in America, contains practically perfect reproductions of the finest work of the most advanced American photographers. Number XXVII exhibits five admirable plates by Herbert G. French of Cincinnati, and four others by Clarence White and Alfred Stieglitz, the best being a portrait of a young woman, Miss Mabel C.
- THE KERAMIC STUDIO seems to be increasingly valuable to teachers of design. It is full of suggestions for decorations both with the abstract spot and with floral units, which the bright teacher will be able to adapt to other materials.
- THE PRACTICAL TEACHER, of England, presents in its August number a well thought out correlated scheme of work for primary pupils based upon Æsop's fables.
- MANUAL TRAINING, of England, is publishing a series of unusual applications in the development of surface by means of cardboard by William Morris.
- MONITEUR DU DESSIN gave in its June number a translation of Mr. Bailey's Tree Silhouettes, published by The Davis Press, and reproduced all the drawings.

# AN ART-CRAFT INDEX TO THE SEPTEMBER MAGAZINES

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## THE SCHOOL ARTS GUILD

# I WILL TRY TO MAKE THIS PIECE of WORK MY BEST

The Leader of The School Arts Guild for 1908-1909 is Samuel J. Cohen of the Phillips School, Boston, Mass. Samuel began to be interested in the Guild two years ago. He won a fourth prize for his work in November 1907, a third prize in February 1908, a second prize in January 1909, and the first prize in June 1909. As the awards indicate, his work has steadily improved. It is this persistence and growth that The School Arts Guild was designed especially to encourage. Too many young students seem satisfied when they have attained a badge. Occasionally those who have attained an award fail to make record of it upon future drawings submitted in the contests. Sometimes we happen to remember the name and so give proper credit, but this is more than could be demanded of ordinary human nature every month and therefore some pupils fail to have recorded the cumulative evidence of their ability; but Master Cohen never forgot. His sheets were all correctly marked, and therefore received full justice upon the records of the Guild. The following letter has been sent to Master Cohen:

This certifies that in the Monthly Contests in Drawing and Design maintained by The School Arts Book during the school year 1908-1909, and participated in by about 17,000 school children in the United States, Samuel J. Cohen of the eighth grade in the Phillips School, Boston, Mass., won the largest number of awards and by virtue of his increasingly excellent work is entitled to the honor of Leader in The School Arts Guild. Should Master Cohen, after completing his public school courses, decide to enter an Art School, this record is worthy to stand as a testimonial to his ability as a student, and as a recommendation to the Art School authorities.

For the Jury of Awards,

Henry Turner Bailey, Editor of The School Arts Book.

## JUNE CONTEST AWARDS

First Prize, Book, a copy of "Thirteen Good Animals," published by The Davis Press, and Badge with gold decoration.

\*\*\*Samuel J. Cohen, VIII, Phillips School, Boston, Mass.

Second Prize, a set of "School Arts Sewing Cards," published by The Davis Press, and Badge with silver decoration.

Grace Ennis, VII, Pleasant St. School, Westerly, R. I. Lillian McConchie, V, Liberty School, Englewood, N. J.

<sup>\*</sup>A winner of honors in some previous contest.

Fred Moore, VII, Highwood School, Englewood, N. J. John Nye, V, Park Ave. School, Westerly, R. I. Lesa Pender, IV, Fremont School, Stockton, Cal.

Third Prize, a set of "Trees in Silhouette," published by The Davis Press, and Badge.

Marjorie Berdan, IV, Ridgewood, N. J.
Helen Bogert, VII, Highwood School, Englewood, N. J.
\*Semilda Boulet, IV, White Rock School, Westerly, R. I.
\*Amy Chapman, VIII, Avondale School, Westerly, R. I.
Helen Crathern, VIII, 1111 Washington St., So. Braintree, Mass.
Winifred Howland, VIII, Noah Torrey School, So. Braintree, Mass.
\*David Malkiel, VI, Phillips School, Boston, Mass.
Elwin J. Miner, III, Frankton School, Shelburne, Mass.
Hope Noyes, VII, Pleasant St. School, Westerly, R. I.
Cornelius Walsh, I, Ridgwood, N. J.

#### Fourth Prize, The Badge.

Joseph Ashworth, VII, Pleasant St. School, Westerly, R. I. Lois Bowen, V, Webster School, Auburn, Me. \*Ray Carpenter, VII, Centre St., Bristol, Conn. Josephine Chandler, VII, Webster School, Auburn, Me. \*Eben Crockett, V, Park Ave. School, Westerly, R. I. Thomas Dibble, IV, Franklin School, Englewood, N. J. Rachel Ewing, VII, Florence, Mass. Eddie Ferare, V, Pleasant St. School, Westerly, R. I. Jennie Ferare, IV, Pleasant St. School, Westerly, R. I. Henry E. Filion, III, Frankton School, Shelburne, Mass. Charlotte Frazier, VIII, Noah Torrey School, So. Braintree, Mass. William Geissweit, VII, West St., Bristol, Conn. Gertrude Kenney, VIII, Monatiquot School, Braintree, Mass. James Park, VII, 91 Main St., Reading, Mass. \*Mildred Plummer, 16 Grove St., Augusta, Me. Lillian May Thatcher, Albany, N. Y. Olive Tibbs, III, Ridgewood, N. J. Helen Van Emburgh, I, Ridgewood, N. J. Garland Wilcox, VII, Pleasant St., Bristol, Conn. Mina Wright, III, 146 N. Union St., Stockton, Cal.

#### Honorable Mention

Pauline L. Adams, Lawrence Cecilia Aderstrand, Englewood \*Leroy Annis, So. Braintree Martha Baldwin, Englewood I. Norma Beckwith, So. Braintree Willis Berry, Stockton Agnes Burke, Florence Helen Byrne, Lawrence Warren Clapp, Braintree Alice Coughlin, Florence

<sup>\*</sup>A winner of honors in some previous contest.

Albert de Mars, Lawrence Harold W. Eastman, Lawrence Laurie F. Gibbons, Reading \*Frank Gomena, Westerly Verna Graichen, Lawrence Calvin Green, Ridgewood Cora Hasty, Auburn Clarence Hedland, Englewood Arthur Higgins, Lawrence Elsie Hobby, Reading Edison Holt, Stockton Gladys Hosford, Florence Wilson Hunter, Albany Mildred C. Hutton, Lawrence Dorothy J. Hyde, Granville Lillian Johnston, Oklahoma City Edwin Koehler, Lawrence

Irene Langevin, Braintree Grace McClelland, Albany Constance Miller, Stockton Richard Murray, Auburn Mary Nigrelle, Westerly \* Jrace Noble, Florence Philip Pingree, E. Braintree Burton T. Smead, Shelburne Agnes Stasek, Oklahoma City Josephine Swift, Auburn Dorothy Taylor, Englewood \*Sylvia Vordermeier, Englewood John Walsh, Reading \*Alice Whittier, Lawrence Helen Wurster, Stockton 

#### SPECIAL PRIZE

#### Tree Silhouettes

\*Solomon Malkiel, VIII, Phillips School, Boston, Mass.

#### Thanksgiving and Christmas Packets

Eighth Grade, Noah Webster School, Hartford, Conn. (For booklet "Ye Olden Days.") Ninth Grade, Noah Webster School, Hartford, Conn. (For graduation program.)

The work submitted for the June Contest, while small in amount, was unusually good in character. The booklets, Mary's Garden and others of original design made up of drawings of the spring flowers, were especially well made. Another notable feature was the graduation programs from different parts of the country, the programs themselves being printed on the printing press and bound in decorative covers in color, designed and made by the pupils. Such practical problems should be multiplied.

The cross stitch designs worked out in appropriate material were better this year than last. Gradually the Fourth-of-July coloring, fantastic design, and beribboned bindings are disappearing. The doing of a thing in the simplest, most direct, unobtrusive, and tasteful fashion is the ideal of The School Arts Guild.

Please remember the regulations:

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter

<sup>\*</sup>A winner of prizes in some previous contest.

a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones received an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

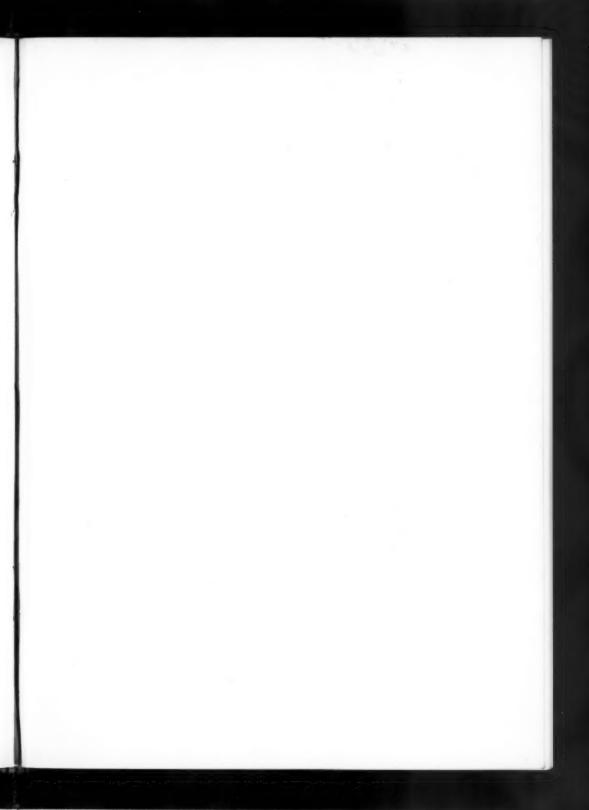
Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prizes unless the latest work is better than that previously submitted.

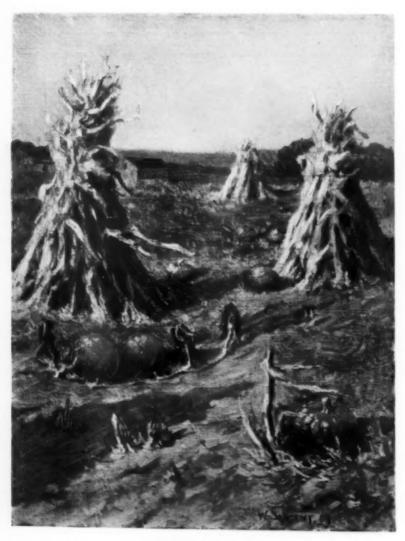
The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

Remember to have full name and mailing address written on the back of each sheet. Send drawings flat.

Fif stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of the Davis Press.





THE HARVEST FIELD
. By Walter Sargent